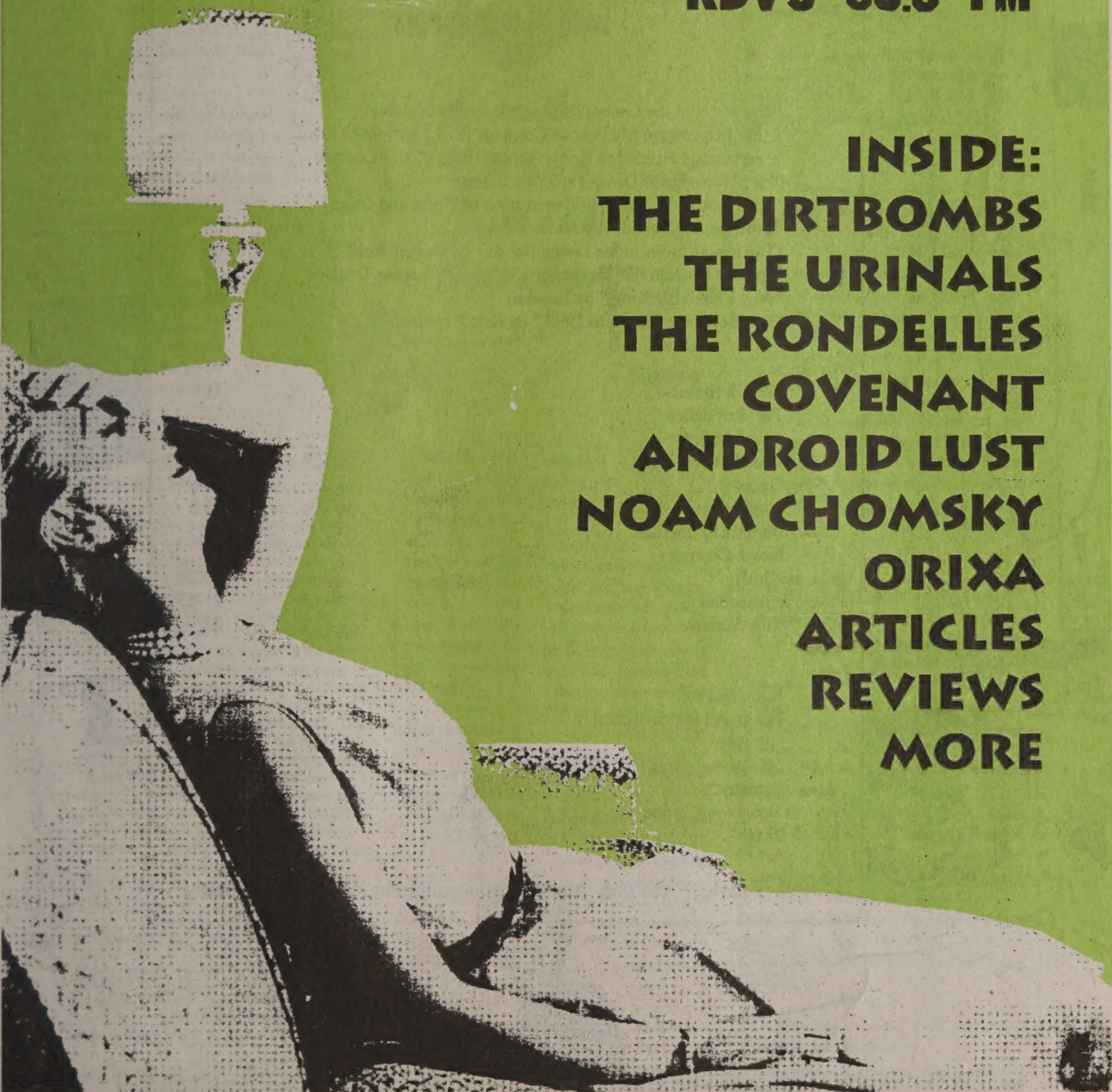


# **KDVIA TIONS**

**FREE**

**WINTER 99  
KDVS 90.3 FM**

**INSIDE:  
THE DIRTBOMBS  
THE URINALS  
THE RONDELLES  
COVENANT  
ANDROID LUST  
NOAM CHOMSKY  
ORIXA  
ARTICLES  
REVIEWS  
MORE**





## Table of Discontents

### Articles:

"Kiss Me, I'm the General Manager," by Justin Kable	02
"How I Overcame My Fear of Chickens Pt. 3," by Mick Mucus	03
"Everything I Needed to Know About Being A DJ, I Learned From Working the Drive-Thru," by Celeste	04
"Art Through Sound? An Explanation of Noise and Other 'Experienced' Sound," by James Dewey	04
"The Rhinoceros in the Living Room," by Robert Reed	06
"Spanish Rock in the Sacramento Valley," by Lorena Dávalos	07
"Why I Hate BB King," by Big Ash	08
"The Best Live Shows of 1998," by Kris P Helicopter	08

### Interviews:

<b>The Dirtbombs</b>	11
<b>The Rondelles</b>	13
<b>Android Lust</b>	13
<b>The Urinals</b>	14
<b>Orixa</b>	15
<b>Covenant</b>	16
Barbara Emmerich	17
Noam Chomsky	18

(Program Grid) 19-20

(Program Schedule) 21-23

MoelStaiano 24

### Reviews

Rock and roll	28
Noise and improvisation	30
Hip Hop	31
60's psych, garage, and obscurities	32
Industrial	33
Noisy rock, drone, etc.	34
Zines	35

"1998 in review" features interspersed throughout. We hope you enjoy.



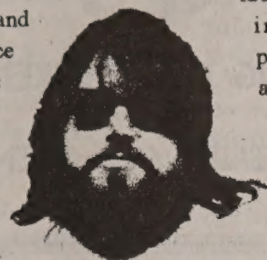
## Articles

First of all, it's Christmas day and here I am sitting in a nearly deserted KDVS trying my hardest to excrete an article for winter quarters KDVIations. I should probably be frolicking with my family right now eating chestnuts with roast beef and talking about nothing in particular at all. But bah to that... quality time is overrated and I'm faced with the responsibility of making sure that this little radio station stays afloat.

Wow, a human being doing work at a radio station on Christmas day? Does that seem strange? What about all the DJ's on all the commercial stations out there giving their all and putting in a hard days work on Americas favorite holiday?? Well buck-o, it was an interesting drive down to KDVS today because I was flipping through the dial and realizing that 99% of what I was hearing was being automatically played by a computer. These so called dee-jay's probably recorded their air-breaks 2 days earlier so that the station management's wouldn't have to pay them their lima bean salaries to hang out there an extra day.

Today's radio station software is able to near flawlessly play back each song and air-break recording to create an extremely believable mix. Everything is stored on hard drive, and executed according to a script prepared one week to one month in advance: music, ads and all. It's common practice that these computers take over at later every night until the prescribed morning shows take over in the early am hours (but that's a

actual person sitting in our cherished Studio B this Christmas morning playing whatever music he feels like playing. I know that every faucet of independent production has a strong and vocal bias against it's



*Kiss Me,  
I'm the  
General  
Manager*

By Justin  
Kable

## Crusty Dave's Top Ten of 1998

Phobia LP (Slap-A-Ham)  
React 7" (Profane Existence)  
Excrutiating Terror LP (Pessimiser)  
Deformed Conscience/Excrement of War (Fired Up)  
Post Regiment (Profane Existence)  
Diskonto LP (label?)  
Drop Dead LP (Crust?)  
v/a - *Europe la Decline* (6 Weeks)  
Doom/Cress 10" (Flat Earth)  
Operation LP (Profane Existence)

*Crusty Dave invites all bands crustier than he is to send their stuff to KDVS; he even promises to review it if it's good. Check out his show every other Wednesday night at midnight.*

thing took a nap. Our new hope is to take a few days off the air in later January, but who knows. Everything will be better off after this dead air time, and it may lead to making it a bit easier to hear the KDVS signal. We'll let everyone know what dates this is going to happen on via on air announcements, so keep us tuned on your morning alarm clocks.

I've decided to include yet another sexy picture of myself next to my article and I hope that the ladies enjoy it. On that note I don't have anything else relevant to say so just stay out of trouble, enjoy the rest of KDVIationS, and write us some letters.

## Peter Schiffman's Top Ten Folk/Americana/Celtic of 1998

Fairport Convention - *Who Knows Where the Time Goes?* (Green Linnet)  
Kate Campbell - *Visions of Plenty* (Compass)  
Dave Alvin - *Blackjack David* (Hightone)  
Lucinda Williams - *Car Wheels on a Gravel Road* (Mercury)  
Lyle Lovett - *Stay Inside this House* (Curb)  
Robert Earl Keen - *Walking Distance* (Arista)  
Donald Curry - *Cooltin* (Metro Blue)  
Kate Rusby - *Hour Glass* (Compass)  
Billy Bragg & Wilco - *Mermad Avenue* (Elektra)  
Kieran Kane - *6 Months, No Sun* (Dead Reckoning)

*The Saturday Morning Folk Show airs Saturdays from 9AM-noon.*

## We here at FLAMMABLE LIQUID PRODUCTIONS

have been listeners and supporters of KDVS since 1985. We wanted to thank all the people who have come out to our shows over the last couple of years and invite those who haven't to come check it out. We do things a little different then most around here, we actually care what our shows sound and look like and what our attendees think about it. We also try to add a little something extra for your buck. Every couple of shows we have intermission acts which entertain our guests in between groups so if you haven't seen one- they have been very interesting to say the least! Hey we're running out of space, so if you're in a band and you want to play around the Northern California area mail your CD's, tapes, records, or whatever else you have and we will try and help you out.

Our address is 6790 Havenside Drive Sacramento, CA 95831. Also, look for these upcoming shows.

LINK 80, LESDYSTICS, DISEPTIKONS, AND MORE TBA'S  
JANUARY 16TH at BOJANGLES  
7042 FOLSOM BLVD. SACTO. CA

DIGITAL UNDERGROUND  
AND GUESTS JANUARY 28TH  
LOCATION TBA

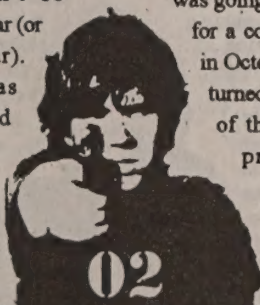
FOR MORE INFO. CALL (916) 424-4369

different story). You've probably been able to gather by this point in life or in this article that it's the station management that determines what music is played in this schedule, and the DJ is nothing but filler.

Anyways, I just had to throw in the standard amount of commercial radio bashing this issue or else KDVIationS wouldn't be up to par (or sub-par). I was inspired by the fact that there is an

ommal counterpart and hearing t h e complaints can get tiring at times. But please just bear with my whining and tune in to 90.3 FM every once in a while to hear pro-programming that's totally honest and not trying to coerce you out of your hard earned money.

Well, I need to finish this up, so I might as well tell everyone what is going on at KDVS. I mentioned in the last issue of KDVIationS that KDVS was going off of the air for a couple of days in October. Well, it turned out that all of the necessary preparations weren't prepared and the whole





Forward

A crazy rooster as an infant attacked Mick. He carried the emotional and physical scars well into his adulthood. Humiliation drove Mick to seek council in overcoming his fears and he enlists the help of some old friends. Despite their best intentions, they fail, and Mick flees from an amiable hen to sleep in disgrace. His dreams are haunted by a six-foot tall teleporting, P.I. chicken who trails him through junkyards and factories. The next morning Mick goes to his friends house to pull weeds in return for tickets to his first real live stadium rock concert, Pink Floyd. Still distraught over his horrifying nightmare and apprehensive about the day of labor ahead, Mick ingests a "square meal"-a hit of paper l.s.d. As they work together in the front yard, Mick describes his haunting visions to his friend and begins to feel the effects of the powerful drug...

# UNLEASHING THE CHICKEN WITHIN

I told my friend about my dream and his amusement with my exotic phobia began to erode away. "A rooster in a Sherlock Holmes outfit chasing you through the streets of a commercial manufacturing area?" (He seemed really concerned; his worry was animated almost enthusiastic). As he asked he lurched forward, bending only at the waist, his jar seemed to drop to the dirt and weeds below, and the pitch of his voice was much higher than I've ever noticed before.

"Uh he was more like Bogart or that dude from roger rabbit. He didn't have a pipe or a sidekick or anything." Man, I was frying balls.

I saw my old friend frown from the corner of my eyes. I knew he was he was concerned. My fear of chickens had burned its way to the core of my being. It had invaded my sleep and tarnished my sacred rest. It was only a matter of time before I'd fear other friendlier livestock and generally harmless creatures and objects.

"He's right." I thought to myself. A long stretch of silence came

## HOW I OVERCAME MY FEAR OF CHICKENS PT. 3

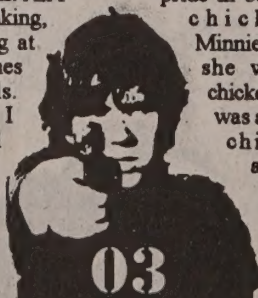


### "UNLEASHING THE CHICKEN WITHIN" or "THE FOUR WINDS GET STINKY AROUND THE COOP"

by Mick Mucus

down and hung around us as we focused on the task at hand. It's the fog that surrounds you when you work. "Pull all weeds, except for the mallows and the ones with the pretty purple flowers." I remembered my orders again and again. Staring at the ground, I pulled everything that was green and not pretty with intent. My fingertips began to get cut and sore. Some time after that I stopped thinking. I forgot my instructions, where I was, why I was doing this. The abrasions began to harden, and turn yellow with pollen and dust. My eyes scanned the earth methodically. The dirt, the small stones the newly sprouted weeds and sharply pointed edges of dried leaves lay before me invitingly. I pulled and scratched at the earth. I found the larva of a ladybug, it was delicious. I made my way inch by inch through the entire front yard robotically and every tender sprout of green and every juicy that moved was either digested or spit out. It was easy, I was a crane on a platform, and designed to shred everything in its path became a chicken. I was good at this. Now I felt a peace and contentment like no other. I snapped out of it when the weeds were all gone and I was about to go look for seconds in the bare clay. "Dude you killed everything!" my old friend scolded me, "and it took almost nine hours" My sanity crashed back down on me and I wheezed. "Dude I became a fucking chicken" My old friend muffled his chuckles under his Grey and white beard. "Is that a good or bad thing?" he tried to sound concerned. "I dunno I replied, "My tummy hurts." Pink Floyd didn't disappoint my anticipation of mediocrity and staleness from complete overkill. We sat directly below a speaker used to broadcast samples and special effects. All I could hear were pigs oinking, crazy teachers screaming at their pupils and airplanes crashing at 300 decibels. Early on in the concert, I could hear the occasional twang of one of the fat bastards' guitars some three hundred yards below, but that was gone after a few minutes, due to hearing loss. Looking

at my companions, I realized they were all at least 17 years older than I do and looked as if they were really enjoying themselves laughed out loud to myself and just partied with them. My favorite part of the trip was the ride on BART. I've been to no other venues that have parties like that consistently. Back at my old friends house, most had passed out immediately I couldn't. I had been to more enjoyable performances in backyards, where the musicians hadn't grown facial and played for 12 spectators (not counting unwilling neighbors. Still, I felt that something profound had happened, something new. Excusing myself from the remaining concertgoers, I gaffled a flashlight from the drawer in the kitchen where everything without a place lives. Then I walked hurriedly to the backyard till the beam of light hit the flaking lime green paint that failed to coat the chicken coop. Without hesitation, I moved the battered unhinged screen door that covered the opening and stepped inside. The inhabitants stirred slightly from their deep sleep. The old narcoleptic rooster, Robes Pierre purred a sleepy welcome. The beam of light searched and found Minnie perched on the second tier. Her scarlet feathers reflected the beam of light with fiery brilliance. As I approached her for a better look, her eyes opened and pointed right at me. I didn't see the reptilian, uncaring eye that had terrified me so many times before, nor the gaze of a hideous monster. I saw what truly lies behind those beady little eyes; determination, self-awareness, and great pride in being a chicken. Minnie knew she was a chicken, she was a good chicken and very competent.



tent in the activities therein. A tear came to my eye as I picked her up and gave her careful hug. She tolerated it sleepily. Then I dried my face and returned to the house with a new love and respect for chickens. My hatred of chickens now washed away, it wasn't long before all those years of eating them seemed rather repulsive. I had bettered myself and gained some new feathered friends (for a long time, nobody believed me, however.)

#### AFTERWORD

It's been almost ten years since these dramatic events and I'm living in with close friends in a comfortable home in east Davis. Recently, one of my roommates, DJ Satan, adopted a red tail boa. I read aloud from boa constrictors owners guide as he prepared the snakes new home. An image from the book stuck it self in the depths of my conscience. It was a picture of a snake, the forward part of its' body in a tense s shape and under the photo the words "BOA IN STRIKE POSITION." Later that evening I watched my girlfriend play indoor soccer. I sat safely behind the Plexiglas walls with the wives and children of other players. Suddenly, in my peripheral vision, I spied a boa in strike position. I jumped and shrieked like a little girl and everyone watched as a little approached to retrieve his rubber snake. THE END

PT.1 "How to Raise Your Kids and Not Look Stupid" KDVATIONS summer 96 issue

PT.2 "I Dream of Private Cock" KDVATIONS spring 97 issue

PT.3 "Unleashing the Chicken Within" this issue, dummy (write us for back issues, we still have some around)

MICK MUCUS' HARDCORE PARTY/THE CHICKEN YEARS CAN BE HEARD MONDAYS AT MID-NIGHT ??

**GREEN PLANET**  
*Juicery*

301 B STREET, DAVIS 753-6000  
at the corner of 3rd & B Street

**OFFERING**

**FRESH JUICES**

**SMOOTHIES**

**BAGELS**

**Vitamins**

Nutrition Books

Get your vitamins here



## Articles

While there may be this misconception amongst the listeners of our radio station and for that matter maybe the listeners of any radio station, that the prerequisite for becoming a radio deejay requires that you have a mouth and at least 30% of your brain cells operating, I like to dispel that myth. You see there are all kinds of things that go on behind the scenes and it's all of these components that help keep this station, KDVS, on the air and running 365 days a year. While I do not have the duty of taking care of anything dealing with the business aspect of the station (that can be saved for another article), I get to see the on-goings of those who put together the shows that go over the waves. So let me give you one insider's view on putting together a radio program.

What's it like hosting a radio show? Well I certainly can't speak for everyone. It's a different experience depending on how much effort and personal interest you invest into a show. But for me, being a deejay of only one year at KDVS, but with radio/deejay experience preceding that year, I find that the everyday tasks and the problems that arise

are

related?" you might wonder? Well let me explain.

For one, you're given a microphone which gives you control of what goes over 'the air'. And the headset control box is not unlike the control panel at the radio. It just has fewer buttons and dials (make that a lot fewer). It is with this contraption that one can perfect their "on-air" voice. You know you've got it when the customers start saying "you should really work for a radio station." And when they start requesting songs over the speaker, then you know you've perfected it.

Secondly, you're automatically given an audience (how I wish it were that easy at the radio station). They consist of the customers in the drive through lane who get to listen to you through the speakers and the other food service workers who listen through their own headsets. They are your opportunity to practice your jokes and one-liners. I figured that if my attempts to humor the people in the drive through failed, then I could always try to entertain my fellow associ-

directions to Disneyland at the same time the customer ordering for 24 people asks you to repeat their order back to them. In terms of working at the radio station it means that you shouldn't be surprised when you cue up the next song only to find that C.D. player #2 is the one that hasn't been working all day. Nobody told you this but that's okay, you've worked at a drive-thru so you know what to do (if you haven't worked at one, I hear that eating Mentos gets you through any problem also). Just add some filler words into the musical void and try to sound calm. If necessary, do your best impression of Ed McMahon: "Aaaaand nowwww heeeere is theeeee next song I'm going to play fooooooooooooooooo yooou! (INSERT DRUMROLL). If the song still isn't coming on, it doesn't hurt to start humming. With any luck the song finally comes on and you can now breathe a sigh of relief. Just make sure your microphone is turned off while you're doing it.

## Everything I Needed to Know About Being a DJ I Learned From Working the Drive-Thru, by Celeste

not unprecedented.

If I were to give you a look behind the scenes of hosting a show, you could see all kinds of things going on that you might not have realized (at least I hope you did not realize them- or we're not doing our job right). From C.D.'s that cut off halfway through the song, to people that come in unannounced deciding to take you up on that offer of letting them guest on your show (after you invited them a few months back), there are all kinds of things to keep us on our toes. That's not to say that the job doesn't become easier with practice, it does. But sometimes it's the trial and error that's necessary to get you through the beginning stages. That's why the new d.j.'s get shows for the wee small hours of the morning.

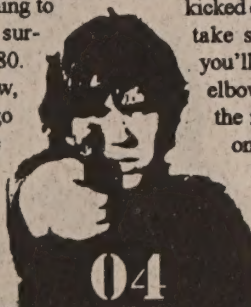
It may sound odd but even with the experience at two other radio stations and my twenty-something years of everyday life experience, the thing that perhaps prepared me the most for working as a disc jockey was working the drive-through at a fast food restaurant (don't knock it 'till you tried it). "How might these two be

ates. I tried not to do it at the expense of the customer but I can't lie and say that it never happened. Now at the radio station, there's not always feedback to let you know if your humor 'works', so one must then look within and ask themselves, "Am I really being funny?" If you still don't know the answer then that's when a tape recording of the show really comes in handy. Be forewarned, it may make you cringe.

Thirdly and perhaps most important is learning the skill of doing two things at once. In a drive-thru you must learn to hand out food and talk to the customer at the pick-up window while simultaneously taking an order from the customer at the speaker. It's tricky but not impossible. It's important because it teaches you to deal with the problems that arise when you plan for something to go a certain way and it surprises you by doing a 180. Just like Murphy's Law, (paraphrased) 'what can go wrong will'. So for the drive-thru analogy this means that there's a high probability that the customer receiving their food is going to ask for

So the message behind this article is more than just to persuade you the listener to understand us and love us despite our mistakes, it's written to shed some light on what could be happening should there suddenly be a long period of silence coming through. So the next time you hear something go wrong over the air waves, don't get frustrated and change the station, take the opportunity to find out how the d.j. manages to cover up their error. Just sit back and enjoy. As for those of you who are new volunteers to KDVS and/or aspiring deejay's don't fret too much if you make a mistake, let it be a learning experience. Besides those of us that have been here any length of time have probably made the same ones ourselves. And if we didn't, well, "what doesn't kill you makes you stronger" (translated: If the mistake wasn't grave enough to get your derriere kicked out of the station, you can take solace in knowing that you'll only have to endure the elbow ribbing and jokes for the next year, or until someone upstages you). So stay tuned everyone!

Check out the Sonic Satellite, Saturday mornings at 7 AM.



## A r t Through Sound?

An Explanation of Noise and Other "Experienced" Sound

by James Dewey

I know, people in the avant-garde circle are probably bored to tears over the debates concerning the validity and definition of noise "music", and others are tired of "enlightened" noise enthusiasts justifying noise as a beautiful, meaningful art. I would just like to present several views and ideas that may explain what is appealing about noise and other forms of difficult sound, as I myself have not settled on a definite opinion. Keep in mind that the "noise/sound as art" statement is just one part of why I (and others) enjoy noise. "Noise is art" may seem like a foolish, ridiculous notion to some, so before I launch into full-blown support of the idea, I should point out that noise music and culture are at least "interesting", a word that I cannot use to describe a lot of current music.

First, I'd like to address the rather pointless issue of what is music and what is not. There is no need to classify noise or any other avant-garde genre as music; these forms of expression certainly do not hold true to most music theory lessons, and furthermore, most noise can't be described with notes or structure notation. I could only say, "It goes 'shmmmm' for about five minutes then goes 'rakkkakakakkathmmmmmm' for five more and then all of a sudden comes 'chugugugugugg blaaaachhhchch'." Then again, I could bring up Anthony Braxton's shape/color notation theories (read Graham Lock's *Forces In Motion: The Music & Thoughts of Anthony Braxton*). Braxton chooses to title his pieces with symbols and numbers to represent the form or shape of each composition, and often writes music and his saxophone solos with color notation. I could probably do the same for most noise. So, the term "noise music" may be used for the purpose of clarity and contrasting it with other music, and also because "music" usually refers to recorded sound that is sold at "music" stores.

Well, now that I've half-



## Articles

neutralized my original statement, I guess I'll get back to the point. Music is sound, noise is sound, all types of sound can be found enjoyable and listenable at times. Yuppies and neo-hippies often listen to "new age" and the other "sounds of the Amazon rainforest" type recordings. Is this music? Perhaps everyone should stop concerning themselves with what is music, but rather what is sound (there is little debate over what is sound, is there not?). Sound is wonderful. I enjoy the cold hum generated by care tires traveling upon concrete, the water spraying on my ears in the shower, the clacking of my keyboard as I type this article. These sounds are natural. Pop music is unnatural, it does not exist by itself without people intentionally playing it for the sole purpose of those sounds being heard. Music does not seep from the pores of musicians as they walk down the street. Noise music is wholly unnatural for the most part as well; unless of course demolishing three hundred skyscrapers at the same time is considered natural (think M.S.B.R.). However, in addition to broken electronics and synthesizers, field recording manipulation (**Hands To, Climax Golden Twins**) and sound source abstraction (**Aube**) are utilized in noise, bringing nature further into compositions than pop music ever has. Noise is a common occurrence in daily life, i.e. television static, refrigerator buzzing, air conditioning, city sounds in general, and this connection with what is around oneself is often expressed in noise music, although the harshness and intensity of the "noise music" will outweigh that of any everyday "noise". Despite the obvious differences in sound between noise and conventional music, I think it is important to separate the two with their intent and purpose.

My general approach in listening to noise is to view it as an experience with no sensory limitations. The experience seems to be one for the ears, but the sound eventually, if not immediately, forces itself through my ear canals and pushes all of the clutter out of my mind so it can have room to bounce around, evoking colors, images, memories. The sound is interpreted and assembled like an abstract painting or movie; and sometimes the same piece, when listened to repeatedly, can take on new forms and is a different listening experience each time.

To me, the parallels between music and art are very clear. There is no such thing as "art music", the notion is redundant and silly; all music is art, as music is an art form, and is taught in schools as a fine art. Pop music is art, but it is meant to be embraced in a different manner than noise. Pop music is a toy, a play thing, sweet candy that can also be put on display for people to look at and ob-

serve. Noise is more of an abstract piece of furniture that can be sat on, although it may be rather uncomfortable (I guess the chair on the cover of **Hijokaidan's** "Ferocity Of Practical Life" 10" gives me this furniture image). It pokes one in the back, and collapses without warning, leaving one bruised and battered. Sure, noise can be painful, but it is most often meant to be that way. Noise music is best listened to as an experience, not as three minutes of something with which to hum along. All music can be listened to as an experience, but it is usually harder when rhythms and melodies induce pencil tapping and headbobbing, or even worse, dancing. Dancing to noise would be standing still; the music dances for you.

The visual aspect of noise is very profound, and this leads to my association with noise and visual art.

"I think noise and noise



**BORBETOMAGUS**

music is creating images. Music you can understand very easily," says Jojo Hiroshige of **Hijokaidan** and Alchemy Records. Masami Akita's long-running project, **Merzbow**, is named in honor of German Dada collage artist Kurt Schwitters. "He made an art from oddsends he picked up from the street, just as I make sound from the scum that surrounds my life," (**Merzbow**). Art has progressed to the point where abstractness is readily accepted by most everyone, but abstractness in the art of sound has not come nearly as far. The possible reason is that the acts of sketching, painting, sculpting etc. can be performed by anyone, children and adults, and do not necessarily require any skills to create visually appealing works of art. Creating a picture on a surface is the most basic of creative human expression, a primitive instinct of communication. It is this expression that is heavily examined in today's art, not the technical accomplishments of realism or replication. Noise is uninhibited by any musical limitations, and has the potential, like visual art, to convey the raw expression of the artist.

"**BANANAFISH**: With *Half Japanese*, it had progressed to where no

knowledge or ability were needed to play interesting music. The next step was to change it from interesting music to interesting sound. I think that may be noise.

MASO YAMAZAKI: But without emotional involvement or aesthetic sense, the produced noise won't be interesting." (*Bananafish* interview with **Masonna**)

"Noise is whatever you want it to be, it's the most free and rich form of musical expression there is. Personally, I'm just interested in the beauty of sound, the pure feeling of it, the energy." (*Lasse Marhaug*).

The precursors to noise, (who I guess would be filed under "new art music", "concrete", "sound sculpture") like John Cage, Harry Bertoia, Iannis Xenakis, Karlheinz Stockhausen, Pierre Henry were most definitely linked to the art movements of the early to mid-20th century. The declaration of everything as art, i.e. urinals, was equivalent to the instigation of non-musical music.

Some of this "new art music" was almost as ridiculous in concept as the art movements were. For instance, John Cage's compositions on a split LP with Marcel DuChamp were determined by dropping a bowling ball into a wheelbarrow. This was not the music; this was the way in which Cage wrote the music. As interesting as it seems, the record is just a sparse repetition of concrete sound, quite absurd when taking into account the effort that went into each "composition". However, the end result of this abandonment of musical restrictions was not just mockery, but an expansion of music/sound perception and understanding. Appreciation for abstract music was now possible, and the connection between the aural and the visual was established.

"I wanted to compose real surrealist music in a non-musical way. Surrealism is also reaching unconsciousness. Noise is the primitive and collective consciousness of music," (*Masami Akita, Interview with Oskari Mertalo*).

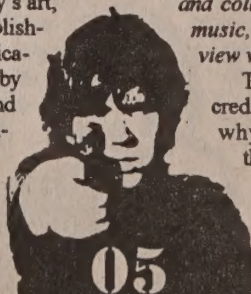
Then if noise is such incredible, expressionistic art, why, many ask, do the themes of sex and violence (and various unmentionable subjects) prevail in noise imagery? Well, for one, many noise artists have a

genuine interest in sex and related topics. "Noise is the most erotic form of sound...that's why all of my works relate to the erotic," says Masami Akita, who has written numerous books and articles about bondage and S&M (he has even composed soundtracks for bondage films, "Music For Bondage Performance 1 & 2"). Sure there are noise acts who are obviously trying to attract listeners by putting pornographic titles or pictures on their albums, a cheap, overused gimmick by "glam" noisicians. This trend seems to be dying out though, like **Kazumoto Endo** losing the bondage images that were printed on his 7"s and cassettes, and replacing them with pictures of him smiling and playing acoustic guitar. Violence is more explainable and justifiable in noise music, but nonetheless restricting and generic. Noise seems like "angry" music because it is harsh and spastic, with screaming and other violent sounds. The creation of noise is often a reaction against commercial music and accepted cultural identity; what better way is there to express apathy, disconnection, and pain than to scream through distortion pedals and hammer away at scrap metal? People find haven in a sea of feedback and static from what sickens them in the world, and the result may be violent, extreme noise. However, I find that some of the most interesting and complex works of noise are the ones that induce bliss, wonderment, or are surrealist in nature. It is sometimes hard to separate feelings in a noise recording though, and violence can be intertwined with so many things that it is easy to dismiss all noise as being completely based around violence.

**Hijokaidan's** "Ferocity Of Practical Life" represents very surrealistic, primitive noise that expresses violence in a distinct way. This record may seem over-the-top and just a harsh wall of noise, but in fact it is a very calm piece within itself. Everything is raised to extreme levels, but little changes and the overall effect is subtle. When I listen to this record, I feel like I am in hell; there is a constant, chaotic roar that persists until I grow used to it and learn to accept the fact that I will be bombarded with it for eternity. Practical, everyday life is hell, and its ferocity is constant.

It is the above sort of examination of imagery that I find the most pleasing and enjoyable about noise music. There is a direct effect upon my mental and physical being that usually cannot be achieved in any other way. Sound is a much more powerful medium than what it is being used for conventionally. Rather than being a pillow for comfort, sound is a bed for sleeping. Sound is more than a glass of water for drinking, it is a pool to immerse oneself in, to drown in if necessary.

"Everything comes from





sound. Sound can be expressed in terms of color, in terms of the relationship between people, or the relationship between your limbs," (Keiji Haino, from an interview with Alan Cummings).

Noise is not anti-music, it just defies musical law in order to expand the potential of the listenable medium, to include all sound as appreciable. This was much the same case back in the late 50's with free jazz. It was not anti-jazz, but Ornette Coleman and other innovators felt like they could express more emotion if they abandoned certain principless and presets of jazz, and the result was very powerful, energetic music. Coleman shares little with **Merzbow**, but their musical intent was similar: to extend the boundaries of expression and sound as art.

If you are interested in noise, e-mail me at [jbdewey@usa.net](mailto:jbdewey@usa.net) or write to me c/o KDVS with any comments or questions. Also, you can see my noise/improv reviews for recommendations, or listen to my show, "Monolithic Reverberation", Wednesdays 2:30-5 PM for what may prove to be a few hours of "interesting" music.

## Brian Faulkner's Top 10 for 1998

1. High Rise live in S.F. (10/28), San Jose (10/29) and their *Desperado* CD
2. Terrastock West
3. Miria - *Iron Compass Flux* LP
4. Tower Recordings - *Furniture Music for Evening Shuttles* LP
5. Dirty 3 - *Ocean Songs* LP and live in San Diego 6/20
6. Vocoqueah - *Paradise Revisited* LP
7. Samuel Smith's Oatmeal Stout
8. *Happiness* - one truly screwed up great movie.
9. *Your Friends and Neighbors* - another truly screwed up great movie.
10. The resignation of Newt Gingrich - Bye Bye Newt!

Brian Faulkner's "Nothing Exceeds like Excess" airs every Sunday from 4-7PM

# The Rhinoceros in the Living Room

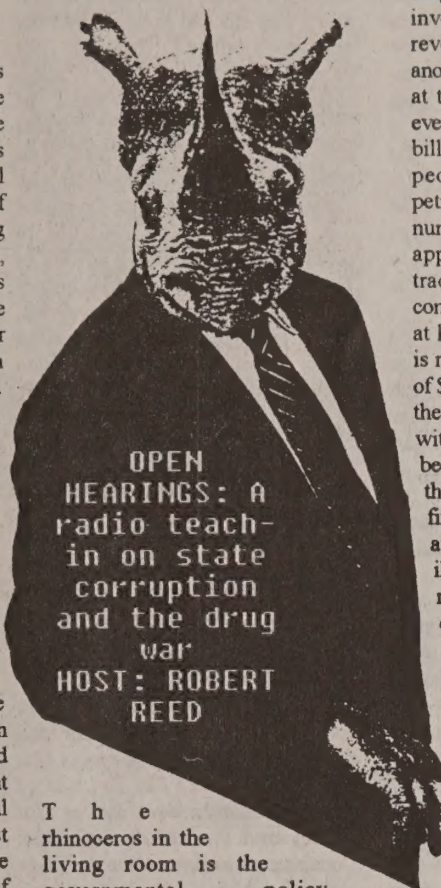
by Robert Reed

As the millennium draws to a close, American public discourse has taken a remarkable turn toward the conspiratorial. Despite the best efforts of mainstream media outlets to dispel the fear and unease of the legions of conspiracist adherents with debunking explanations, denials, and platitudes, sizable numbers of people persist has gone dreadfully wrong behind the scenes. Furthermore, they no longer trust formerly respected news media institutions to properly investigate and winnow the fact from fictions, especially concerning such topics as governmental secrecy, corruption, and abuse of power.

The media giants are seemingly at a loss as to how to respond to this pandemic skepticism. Often, they have responded with condescension and ridicule, trotting out facile explanations citing "the paranoid style in American politics" (admittedly a persistent ailment), the groping of many for easy answers in the uncertain world of the post-Cold War era, the lack of critical judgment of an ill-educated and overly cynical generation raised on sensationalist electronic entertainments, or the desperation and isolation of impoverished minority groups seeking to displace blame and demand redress for problems which have been self-inflicted.

Each of these rationalizations about the public mood contains a measure of truth, but even combined they fall wide of the mark and remain insufficient to explain an increasingly querulous public temperament. The fact is that for decades now, with very few exceptions, the pundits, editorialists, and reporters who cover the breaking events and analyze the trends of our times have been derelict in their duty. All of their self-congratulatory careerism, inside access, and glib sophistries cannot alter their record of failure. They have fallen down repeatedly on the most basic of journalistic responsibilities on one of the most important stories of the age. They have promulgated Official truth and parroted propaganda in blatant contradiction of the facts, repeatedly and habitually. If they are now dismayed by the skepticism of the

electorate they have no-one to blame but themselves. To borrow Ionesco's metaphor, they have ignored the rhinoceros in the living room.



The rhinoceros in the living room is the governmental policy nonsensically termed the "War On Drugs". A representative sample of the weight and depth of analysis given by the media on this topic consists largely of front-page coverage of violent crimes committed in the proximity of illicit substances, titillating anecdotes of the degradations of addiction, hand-wringing over the continual appetite of humans for the taboo substances, opportunities for rhetorical grandstanding by politicians and bureaucrats, ad reports of the ever-escalating budget devoted to the attempts at suppression of the traffic and the punishment of illegal drug users. And, perhaps, once or twice a year a short item will appear in the back pages of the paper, like this one from the Sacramento Bee in July of 1997:

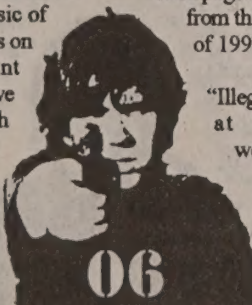
"Illegal drug market estimated at 300 billion dollars worldwide"

300 billion dollars worldwide. Due to the nature of the business, of

course, this figure is only an estimate. Other sources estimate \$400 billion, or \$500 billion, or even more...these numbers are notoriously "soft," as the illegal drug market is subject to no inventory registry, no taxes on its revenues, and approximately total anonymity for its beneficiaries, at least at the top levels of the market...but even accepting the low estimate of 300 billion dollars, that is more than the people of the earth spend on petroleum, or food. Using the UN numbers the drug market accounts for approximately 8 percent of world trade. Not bad, for a trade that is completely free of official regulation, at least in the conventional sense. It is merely "prohibited" — to the tune of \$300 billion a year. And although the UN report omitted comparisons with earlier years, the drug trade has been registering annual numbers in the hundreds of billion for the past fifteen years, consecutively. In 1986, author James Mills estimated that illegal drug profits generated 1.5 million dollars every hour for their depositors — which is one reason I refer to the so-called "War On Drugs", which began so many years ago, as the rhinoceros in our collective living room.

Indeed, some people might speculate that the open secrets intertwined with the political economy of the drug trade offers a much more satisfactory explanation for the skeptical and disoriented tempest of our times, and the willingness of people to believe conspiracy theories, than lame prattlings about the gullibility of the public. Abraham Lincoln once allowed as to how you can't fool everybody forever, or words to that effect, and the punditocracy would appear to be on the trailing edge of an awareness curve in the world beyond the pressrooms, the TV studios, and the Beltway.

Seriously people, \$300 billion — for fifteen years running! This level of illegal business doesn't just indicate the presence of conspiracies in world affairs — it damn near points to a stranglehold over them. And for the past 25 years, from the French Connection to the Medellin Cartel to the Guadalajara Syndicate, the major media reportage has all too often behaved as if this was merely a matter of greasy waterfront thugs and frito banditos, all of whom get their just desserts sooner or later (although it may take some time) at the hands of Uncle Sam's lawmen, who just can't seem to vanquish the trade because of the endless supply of gangsters from the barrios, the sticky





## Articles

fingers of corrupt third world bureaucrats, and the bottomless appetites of the legions of addicts and decadent consumers.

As with so much mainstream media insight, there is a plausible, rational underpinning to this view (minus the simplistic demonizations of the "drug lords" and the caricaturing of all drug consumers — a widely varying lot — under a single stereotype). But the question-begging implicit in the hand-wringing over the intractability of the insight is this: the situation is in charge. The multi-hundred billion dollar drug market maintains its huge receipts through a legal mechanism known as Zero Tolerance prohibition. Zero tolerance prohibition was the outcome of multinational agreements early in this century that culminated in the passage of the U.N. Single Convention for Narcotics Control in 1961, which was amended to include a wider spectrum of substances in 1971 and 1972, which thereafter globalized, at least on paper and in legal theory, the reach of international law enforcement in to the private lives of individuals to an extent unprecedented in preconditions for the amassing of illicit wealth into hidden hands on an unparalleled scale. the drugs-arms-capitalo flight nexus will continue to exploit the status quo for all it is worth. After all, they're the ones most in tune with the situation.

### RUNAWAY CONSPIRACIES

This last issue is yet another aspect of the great anti-drug crusade which has gone largely unaddressed by the major media. For all the billions he made in the cocaine trade, Pablo Escobar of the Medellín Cartel did not represent the highest echelon of the drug traffic. There are at least one or two levels beyond the high visibility kingpins who run the wholesale transportation networks. These men don't buy protection from the military and police — they run the military and police. They don't merely have hundreds of millions of dollars stashed in banks — they own the banks. these men, or groups of them, in criminal conspiracies — make and break the kingpins, while they maintain not just impunity but anonymity. Their power on the world scene is enough that they are untouchable to the forces of "international narcotics control". They may even consider themselves integral to the process of said "control", although hardly in the sense in which true-believing prohibitionists might recognize.

The author makes this claim with some confidence because he took the time and trouble to develop a well-informed lay acquaintance with

these matters. This was no thanks to the superficiality and banality of the coverage by most of the large daily newspapers, mewsweeklies, and commercial electronic media (with some duly noted exceptions). Would-be researchers into these matters would better begin by availing themselves of the resources of several fairly well-stocked public university and metropolitan libraries. By carefully reading and cross-referencing an assortment of investigative works, historical accounts, semi-official think-tank reports, and autobiographical tales by former government agents, the author has gleaned enough evidence to conclude that a thorough review of Zero Tolerance and the hidden history of the War On Drugs is long overdue. While some of the works accessed were obscure, everything was unclassified and available to the public at large, at least nominally. Nonetheless, at times the things that a diligent researcher can find out from these well-documented sources can make ones hair stand on end. The writer was dismayed to realize that no major media outlet had come close to communicating the full implications of the drug cartel's influence and their reach into governments and economies around the world.

Those readers seeking conspiracies need look no further than the unclassified pages of works like *Cocaine Politics*, *The Politics of Heroin*, *In Banks We Trust*, or *Hot Money and the Politics of Debt*. Conspiracy is intrinsic to the workings of the international drug trade, and one is liable to be reminded of the words of Michael Corleone in the movie *Godfather III*: "The higher I go, the crookeder it gets. Is there no end?"

As for you skeptics: stick around. Your canny intellects will get some good exercise following the clues. There are far more questions than answers in the subterranean realm of the global drug trade. the writer hopes to convince you of one thing — whatever is going on, it isn't nothing. Forces are at work that could render America unrecognizable, and we are not referring merely to the phenomenon of junkies. If that were true, America would have collapsed a century ago, when the proportion of addicts was roughly the same as today. The desperation of addicts is a side effect of this madness, not the cause. The real problem is that we appear to have entered an era of runaway conspiracies, some of which appear powerful enough to upset international economies and corrupt political institutions on a global scale.

The writer

claims no special inside knowledge of these matters. He certainly maintains no pretense of knowing who the ultimate controllers might be, or what alliances form and dissolve under their aegis, or what other interests or aims they might represent, beyond facilitating the continual upward transfer of the world's wealth into their own coffers and the expansion of state coercion at the expense of our heritage of liberty and the common future of the earth's inhabitants. I do feel that the major intelligence agencies of the world's most powerful institutions know a lot that they are not telling the rest of us about these drug cartels, and have historically often operated to shield them at the topmost levels while periodically culling their lower ranks.

It is conceivable that some of these agencies, such as our own CIA, are in the process of reviewing their mission, repenting of their past misdeeds, and are sincerely regretful of their well-documented role in abetting drug trafficking organizations which served their parallel purposes. The writer continues to wish that this is the case, although so far he has found scant evidence to encourage such hopes. (The two recently declassified CIA reports concerning cocaine-Contra connections do offer a measure of responsibility to the outcry following Gary Webb's "Dark Alliance" *S.J. Mercury News* 3-part article series.) Unfortunately, at this late date in the economic structuring of the the Underground Empire, the forces which the intelligence agencies helped to initiate and facilitate may well have grown too powerful and complex to reign in without a drastic restructuring. This entails considering the decriminalization and medicalization, and possibly ranging further to international legalization, regulation, and taxation of even the powerful refined drugs. The main point is that we need to have an open recognition of these issues and begin to have an honest, candid, informed, and wide-ranging public dialogue about them. After all, when an intractable and intolerable situation remains in charge for too long, the only solution is to create a better situation.

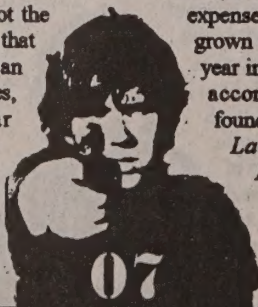
[A final note for now: former DEA agent Michael Levine estimated in January of 1998 that the combined federal, state, and local budget expense for the Drug War has grown to equal \$60 billion per year in the U.S. Interestingly, according to the statistics found in table 3, page 39, of *Latin America and the Multinational Drug Trade*, a 1998 publication of the Institute of Latin to page 10

## SPANISH ROCK IN THE SACRAMENTO VALLEY



by Lorena Dávalos

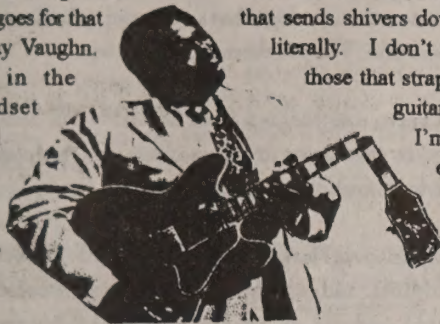
As many know, I am lucky enough to host a radio show that focuses on Latin based music. One of the main genres that I get to play is Spanish rock. I come from Los Angeles where Spanish rock is very prominent in the Latino community. I came to Sacramento in the summer of '96 and have been to a number of shows which featured Spanish rock groups, but the majority of the time the concerts haven't been in Sacramento. And the few that have been in this area have not had a big turn out, form bands such as La Lupita, Enanitos Verdes, to local bands such as Orix and CanalCero support in the Sacramento area has been minimal. Throughout the years I have tried to figure out why this seems to be the case. I know that the people are out there and that hard core fans (such as myself) would do anything to see bands like El Tri or Jaguares come to the area. I believe that the Spanish Rock scene in Sacramento is as old as in any place, but I don't understand why the support isn't there. As I have stated, I have been to many shows in which I have had to travel long distances (i.e. San Jose and the Bay Area) and I feel that others like me shouldn't have to travel such long distances to see local bands play. The responsibility of groups is to play where the people are at and I strongly believe that there are people in the Sacramento area who would enjoy a visit from such. So basically I'm sending out a plea to all of you who listen to rock in Spanish to show your support (and to those of you who don't, you should start); please show your support at the local gigs because it is important that we get more gigs going on. And remember you can always listen to KDVS, 90.3 FM for the latest information on rock concerts, when and if there are any.





## Articles

Well I don't "hate" B.B. King. I just think the man shouldn't be given the title "king of the blues." Same goes for that boy, Stevie Ray Vaughn. Maybe I'm in the KDVS mindset that if you sell a lot of records, you're not "real"



Waters, who performs with a charm that just makes one smile. There is also Howlin' Wolf, who has the voice that sends shivers down your spine, literally. I don't limit myself to those that strap on an electric guitar. I'm into, well I'm into too much, even the earliest of recordings, because there is tradition in

## Why I Hate BB King

(And Why You Should Listen to My Show)

by BIG ASH

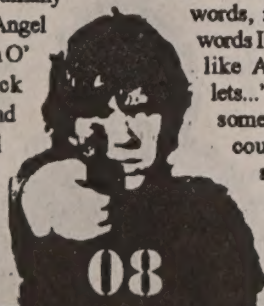
anymore, but that is a lot of bat guano in my opinion. If you sell a lot of records, even if you're lucky to put it out on a major label, bully for you—more exposure. However, artist such as B.B. and the late SRV should not be the representatives of the blues genre, in my humble opinion.

To me, both the guitar playing and singing of these two gentlemen flows in the vein of a pop entertainer. Its too fine tuned, it just lacks the raw primitive side of the blues which I take comfort in. Plus these men have raped other musicians' songbooks, often overshadowing the original versions. My biggest gripe comes with B.B. King's first hit "Three O' Clock Blues," originally put out by my man Lowell Fulson. B.B. dolled the number with some horns and second rate guitar playing and BAM!, hit the R&B charts starting (or at least continuing) a trend of clean cut blues. There is nothing wrong with that if that's your personal fodder, however it doesn't rock me. Now some claim that Lowell Fulson committed the same crime of polished blues, but take a deep listen. Those arrangements strike at my soul and don't even start with his voice. To me, that's blues singing. I feel a pleasant pain when I hear his "Hung Down Head" LP or even him crooning today (I saw him in '96).

So what am I getting at? I don't like the blues artists that everybody has heard of, just those that some have heard of. Like Muddy

Waters, who performs with a charm that just makes one smile. There is also Howlin' Wolf, who has the voice that sends shivers down your spine, literally. I don't limit myself to those that strap on an electric guitar. I'm into, well I'm into too much, even the earliest of recordings, because there is tradition in it. Tradition is really important to me when it comes to music, like keeping the tradition of playing soul music alongside blues. Not a day goes by without me thinking about the late, great KDVS DJ and my friend the Almighty Hawk. When I started here in the basement of Lower Freeborn I came in with the mindset of blues is blues (what people generally think of when they hear that term). The Hawk taught me that the "Blues Got Soul" and visa versa. He'd play Lightnin' Hopkins right after Marvin Gaye?!? I questioned it at first, but if you listen and feel the music, it works out well. Hawk never had a chance to listen to my first show, he died the night before. So I kept the tradition alive unleashing soul music alongside blues in this perfect marriage. Its not just soul I throw into my "Bowl O' Chili." Ragtime, folk, jazz, and just about anything that has that blues feeling which grabs at your soul and makes you want to get down or reflect—I will play it.

So what the hell was my point? Tune in to "The Bowl O' Chili," dammit and check out other KDVS talent such as Damany Fisher, JD Esquire and Angel Child, Gary Saylin, Ronan O' Gorman, Froggy, Mick Mucus, and the Pirate and AOD. Send all emotional arguments and propositions of love to [ajredhill@ucdavis.edu](mailto:ajredhill@ucdavis.edu) and dance with the blues!



08

Since live music is more important than records anyway, I thought I'd do this for a change of pace. I saw maybe a hundred or so bands this year...here are the best:

1. **Gasp** (As part of the annual "Fiesta Grande" hardcore/grindcore festival at 924 Gilman in Berkeley)

**Gasp**, who also put out the best album I heard all year, play something I would term "outsider-hardcore", in that they are superficially a hardcore band but they so abstract the term that their effect is singular. They mix the screaming noise of hardcore with psychedelic and avant-garde effects seamlessly, and much of their effect on record is due to these mesmerizing tape loops put together by their freak of a drummer, "Professor Cantaloupe". There are supposedly five of them, but the two times I saw them only two and then one of them showed up to play (the rest were probably vomiting in pretty colors somewhere in LA). At this show they were stripped to two (drums and a guitarist/vocalist), and this is before I had even heard any of their stuff, and there was just something about their song-

THE BEST LIVE

SHOWS OF 1998

by Kris P. Helicopter

tures, their rhythms, and their vision that made it seem as though they were hearing things nobody else could hear. I never have and never will see anything like it; it was made all the more surreal given the crusty crowd and the venue. At the time it all just seemed weird, but in retrospect this seems like the best show I've ever seen. They played for maybe 10 minutes.

2. **Alastair Galbraith** (As part of the "Terrastock" festival of psychedelia, at some wherehouse in San Francisco)

From the rains of New Zealand comes this little guy dressed like he's on a safari (perhaps visiting SF was like a safari to him, I don't know), and what he does with a walkman, a guitar, a violin, and an amplifier is create a world that would be too emotional to stand if it weren't so beautiful. He doesn't so this with words, necessarily -- the only words I understood were "...just like Anais..." and "...riviulets..." The music, rather, was something like if tape hiss could arrange itself into sound-poetry. Again, mesmerizing.

3. **The Necessary Evils** (Bottom of the

Hill, SF)

This was the night where I tried to catch three shows in one night: **The Necessary Evils/Cheater Slicks** in SF, **Matthew Shipp** and **William Parker** in Berkeley, and then the **Goodie Mob/Xhibit** show in SF again. Unfortunately I missed most of Shipp/Parker, but this was the best band of the night. Raw as hell rock and roll, singers getting buzzsaw sounds by swallowing their microphones, distortion on everything, ten gallon hats, etc. Just the way I like it.

4. **High Rise** (Bottom of the Hill, SF)

This monster psyche band's first ever tour outside of Japan, and for this show at least, it was worth the wait. Their new drummer, **Shoji Hano**, was previously known for his free-jazz work but he handles the demands of rock just fine and along with **Asahito Nanjo**, forms what is perhaps the best rock rhythm section I've seen. The guitarist was on fire this night (he was comparatively shooting blanks the next night in San Jose), so this was by far the better show.

5. **Melt-Banana** (924 Gilman, Berkeley)

No-wavers from Japan, this was part of a

tour that had them playing about 600 shows in a couple of weeks. This band has so much energy it's fucking scary. The guitarist kept spinning in circles, embalming himself with his guitar cord while he was playing, the drummer looked about 8 years old, the singer shrieked her way into the hearts of the nuts crowd, and even resident blowhard **Jello Biafra** sang a song with them without getting his kneecaps busted again. Not your father's rock band, by any means.

6. **The No-Talents** (924 Gilman, Berkeley)

Punk rockers from France, they play a really fast, garagey, back to the spirit of 77-83 style punk rock, with a sultry French shouter up front. It seems like they played a song called "We Are the No-Talents" about 7 times, but it didn't really matter, as the band was hot, the tunes were catchy, and the singer was dousing the crowd in whipped cream when she wasn't getting "eaten out" by one of the **Trashwomen**. Fun Fun Fun.

7. **The Clusone Trio** (Beanbenders in Berkeley)



## Articles

From the Netherlands, these guys play free jazz mixed with European art music in a kind of satirical way; this show was a blast. Han Bennink, the percussionist, is a madman (he drummed on Peter Brotzmann's



### HIGH RISE

assaultive *Machine Gun* in '68, the year Elvis "came back") and has played with nearly everyone. At this show he hit his teeth as often (and as hard) as he hit his drumkit, and he dropped this giant two by four onto the wooden stage every once in a while for effect. The rest of the band just played their marches like nothing was happening, until they got inspired and the cellist started playing it like it was a Fender bass (strapped around his shoulder and everything) and the clarinetist got mad and started making strange noises. More Fun Fun Fun.

#### 8. Mirza (Live at KDVS)

I can't even remember if this was this year or not, but it was quite an eye-opening experience. I listened to one of their records and thought it was pleasant enough, so I contacted them about playing at our radio station. But then when they played, it was like the most perfect psychedelic improv I've ever heard...just one of those moments when the band is more than the sum of its parts and everything they do sounds uncalculated yet perfect. You can hear part of it on their new record ("Iron Compass Flux", it's really good) but had they released the whole hour performance rather than a snippet it would have made for the album of the year, based on my admittedly untrustworthy memory.

#### 9. "The Gang of Four" (at the Loft in Sacramento)

Every Halloween the Sacramento punk community (one of the most robust anywhere, despite their culturally unfortunate, self-imposed invisibility) forms together bands that are supposed to be recreations of classic punk/etc. bands and does a tribute show. This year the theme was England, so we saw "X-Ray Spex", "Wire", "Dexy's Midnight Runners", "Rudimentary Pen", "the

Subhumans", "the Kinks" and dozens of others. But these guys stole the show; they were as good as the Gang at their most ominous, plus they had a better rhythm section. "Andy Gill" was absolutely spot on. As Scott Soriano of *Los Huevos* said (roughly), "I saw the real Gang of Four, and these guys were way better."

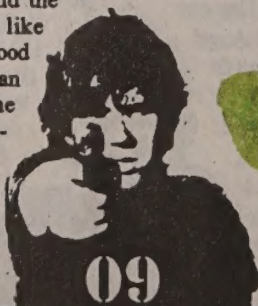
#### 10. Suicide Nation (Mission Records, SF)

These guys are a kind of black metal/emocore hybrid...they have the "majestic" song-structures of black metal but their screams are not for Satan; they scream because they are just metal kids who want to be loved. About as musically intense as bands come...my inner ear was sweating after their 20 minutes was up. The band we had gone to see, *Creation is Crucifixion*, didn't show up, but we probably couldn't have taken much more anyway.

Worst live bands: *Galaxy Chamber*, *Fuzzhead*, *Love As Laughter*, *Gob* (Canadian), *Noisegate*, *Tight Bros*. *From Way Back When*, and, to sacrifice a few sacred cows, *Damon and Naomi*, *Roy Montgomery*, and *Loren Mazzacane Connors*, plus more that have thankfully expunged themselves from my memory.

Honorable mentions: *Senseless Apocalypse*, *Asshole Parade*, the *Slight Slappers*, *Deerhoof*, the *Coup*, the *Beat Junkies*, *Masaki Batoh*, *Michio Kurahara*, the *Spaceheads*, *Towel*, *Fred Frith*, the *Dommas*, the *Cheater Slicks*, *Caroline*, *Yo La Tengo*, *Jad Fair*, the *American Analog Set*, *Men's Recovery Project*, *Spazz*, *!!!*, *Out Hud*, *Roscoe Mitchell*, *Leo Smith*, *Blackalicious*, *Latyrx*, *DJ Shadow*, *Acid Mothers Temple*, *Liquorball*, *Black Goat*, the *Urnaks*, *Dave Allan and the Arrows*, *Deke Dickerson and the Ecco-Fonks*, the *Murder City Devils*, *Thurston Moore*, the *Lazy Cowgirls*, *Mudhoney*, *Azusa Plane*, *Bardo Pond*, the *Ruins*, *Ellery Eskelin*, *Henry Kaiser*, the *Melvins*, *Man Is the Bastard*, *Runzlestein* and *Gurglestock*, *L.S.O. feat. Otomo Yoshihide*, *Beak*, *Pluto feat. Malcolm Mooney*, way more but I can't remember.

Next time you hear the Entertainment Calendar and the deejay says something like "wow, that should be a good show" GO! More likely than not it will be worth the trouble (I'm not responsible, however, for the sorry taste of any given deejay; make sure you like what he/she is playing first...)



## "Canto Nuevo y Tradición" 1998 Top-10

1. Former Chilean dictator Pinochet's potential extradition to Spain on charges of genocide. You see, dreams do come true.
2. Ricardo Lemvo and *Mákina Loca* at Harlow's in Sacramento. Few people stayed in their seats as this exquisite Los Angeles-based band caught an early groove, and never lost it.
3. Peruvian visual artist Florentino Laine on KDVS. Florentino discussed his art, played guitar and sang three songs (he's part of a traditional music group in Peru), and did an hour of bilingual (Quechua/Spanish) programming (he hosts a community-based radio program in Peru).
4. *Conjunto Céspedes: "Flores"* (Xenophile Records). Further proof of why this Bay Area-based Cuban "son" group is so highly regarded. And they're even better live!
5. *Hermanos Montoya* art exhibition at La Raza/Galería Posada in Sacramento. This first joint exhibition from José and Malaquías Montoya is long overdue, as it emphasizes their passion for social concerns.
6. *Maldita Vecindad's "El Cocodrilo."* A cool Pérez Prado mambo feel to fit the late 1950's car theme.
7. *Los Super Seven* (BMG). A couple of Lobos, Freddie Fender, Flaco, and some other cats drawing on their wealth of experience to produce a classic of Mexican traditional and Tejano music.
8. *Mono Blanco: "El Mundo Se Va a Acabar"* (Urtext). Mexican "son jarocho" master Gilberto Gutiérrez and his group, along with some guest artists, stretching the parameters of the genre.
9. *Ebo Okunoyin* at the Sacramento City Library. This Sacramento-based Afro-Cuban sacred/folkloric music and dance group continues to impress with its artistic growth. Congrats to Beatriz Godínez, Linda Goodrich and Harold Muñiz.
10. Irene Ferrera at Lane's Cafe in Sacramento. This Oregon-based Venezuelan musician captivated the SRO crowd. We've seen her many times, but never with so much confidence.

"Canto Nuevo y Tradición" airs Saturdays from noon to 3PM. Steven A. Scott and Lucero Arellano Cabral are your hosts.

**KDVS 90.3 FM**  
broadcasts live,  
world-wide via  
the internet:  
**www.kdvs.org**



## The Best Blues of 1998

by Fo' Pas, Producer of the Front Porch Blues Show

It's that time of year again...time to look at the pile of CD's which found their way to my mailbox in 1998. The Front Porch Blues Show offers the following list to our listeners. It represents, in our opinion, the best blues CD's of 1998. The listing is in alphabetical order.

### Alligator Records

Little Charlie & the Nightcats, *Shadow of the Blues*  
Shemekia Copeland, *Turn Up The Heat*

Long John Hunter, *Ride With Me*

### Analogue Productions

Jimmy D. Lane, *Legacy*

### Antone's Records

Pete Maye, *For Pete's Sake*

### Arhoolie Records

Bee Houston, *The Hustler*

Earl Hooker, *The Moon Is Rising*

K.C. Douglas, *Mercury Blues*

### Audioquest Music

Joe Beard, *For Real*

Mighty Sam McClain, *Journey*

### Black Magic

Johanny Jones, *I Was Raised On The Blues*

### Black Top Records

Dave Meyers, *You Can't Do That*

W.C. Clark, *Lover's Plea*

Henry Butler, *Blues After Sunset*

Roscoe Shelton, *Let It Shine*

### Blind Pig Records

E.C. Scott, *Hard Act To Follow*

George "Harmonica" Smith, *Now You Can Talk About Me*

Jimmy Thackery, *Switching Gears*

Magic Slim & the Teardrops, *Black Tornado*

### Blue Collar Blues

Fred Kaplan, *Signifyin'*

### Bullseye Blues

Walter Wolfman Washington, *Funk is in the House*

Eddy "The Chief" Clearwater, *Cool Blues Walk*

Sax Gordon, *Have Horn Will Travel*

Otis Clay, *This Time Around*

Johnny Nocturne Band, *Wild & Cool*

Sugar Ray, *Sweet and Swingin'*

### Burnside Records

Bill Rhoades & Alan Hager, *Runnin' & Ramblin'*

### Cannonball Records

James Harman, *Takin' Chances*

Big John Dickerson & Blues Chamber

### Columbia/Legacy

Son House, *The Original Delta Blues*

Blind Willie Johnson, *Dark Was The Night*

Big Bill Broonzy, *Warm, Witty & Wise*

### Delmark Records

Floyd McDaniel with Dave Specter, *West Side Baby*

Dave Specter & Lenny Lynn, *Blues Spoken Here*

Junior Wells, *Blues Hit Big Town*

Yank Rachell, *Tennessee Jug Busters*

Robert Nighthawk, *Bricks In My Pillow*

Byther Smith, *All Night Long*

Jimmy Dawkins, *Fast Fingers*

Mighty Joe Young, *Blues With A Touch Of Soul*

Memphis Slim, *USA*

### Farwell

David "Honeyboy" Edwards, *The World Don't Owe Me Nothin'*

Big Jack Johnson, *Live In Chicago*

Sunnyland Slim, *She Got A Thing Goin' On*

Little Ed & Willie Kent, *Who's*

### Been Talking

### Evidence Music

John Weston & Blues Force, *So Doggone Blue*

James "Son" Thomas, *Beefsteak Blues*

Big Joe Williams, *No More Whiskey*

Carl Weathersby, *Restless Feeling*

Paul deLay, *Nice & Strong*

Frank Frost, *Deep Blues*

### Fat Possum

R.L. Burnside, *Come On In*

Robert Cage, *Can See What You're Doing*

Cedell Davis, *The Horror Of It All*

### Fedora Records

Homesick James, *The Last of the Broomdusters*

Hosea Hargrove, *I Love My Life*

Hosea Leavy, *You Gotta Move*

Willie Willis, *Can't Help But Have The Blues*

### Hannibal

Alvin Youngblood Hart, *Territory*

### Hightone Records

James Armstrong, *Dark Night*

Frankie Lee, *The Ladies & the Babies*

### HMG Records

Eddie Cusic, *I Want to*

Boogie Pinetop Perkins, *Down In Mississippi*

### House of Blues

Otis Rush, *Any Place I'm Going*

Angela Strehli, *Deja Blue*

### ISP

Sweet Betty, *They Call Me Sweet Betty*

Jimmy Morello, *The Road I Travel*

Jackie Payne, *Day In The Life*

### Mascita Records

Mr. Downchild, *Live at the Western*

Maryland Music Festival

### MCA/Chess Records

Lowell Fulson, *The Complete Chess*

### Masters

John Lee Hooker, *The Complete 50's Chess Recordings*

B.B. King, *Blues on the Bayou*

Various, *Chess Blues Guitar - Two Decades of Fabulous Fretwork*

Brownie McGhee & Sonny Terry, *A Long Way From Home*

### Pointhblank Records

John Hammond, *Long As I Have You*

Johnny Winter, *Live In NYC '90*

### Prestige Records

Jimmy Witherspoon, *Jam Me Blues* (Prestige)

Various, *The Bluesville Years, Volumes 9 & 10*

### Red House Records

Guy Davis, *You Don't Know My Mind*

### Rounder Records

Roy Book Binder, *Polk City Ramble*

Johnny Adams, *Man of My Word*

Rory Block, *Confessions of a Blues Singer*

### Ruf Records

Luther Allison, *Hand Me Down My Moonshine*

### Smithsonian/Folkways

Josh White, *Free & Equal Blues*

### Stony Plain

Duke Robillard, *Stretchin' Out Live*

### Takoma Records

Various, *Takoma Blues*

### Testament Records

Arthur Weston, *Pea Vine Whistle*

Fred McDowell, *Levee Camp Blues*

Sleepy John Estes, *Goin' to Brownsville*

### Tone-Cool Records

Mark Hummel, *Low Down To Uptown*

Rod Piazza, *Vintage Live 1975*

### Verve Records

Robert Lockwood, Jr., *I Got to Find Me A Woman*

The Front-Porch Blues Show airs Sunday nights from 7-10 PM

## BANDS: Wanna play on the air?

Send demos to  
KDVS

c/o Live in Studio A  
14 Lower Freeborn Hall  
UC Davis, CA 95616

If we don't call you, we probably don't like you please take a hint)

### Rhino, can't

American Studies, U. London, edited by Elizabeth Joyce of Georgetown University and Carlos Malamud of the Instituto Universitario Ortega y Gasset in Madrid, the total estimated amount spent by U.S. citizens on illegal drugs was only \$48.3 billion (cocaine \$31.9 billion, heroin \$7.4 billion, cannabis \$9 billion), rather less than the amount spent on incrementally cementing in place the infrastructures of

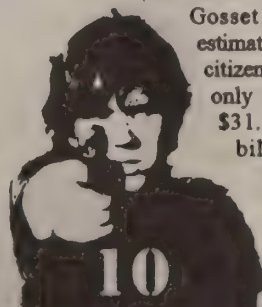
a potential (or already realized?) police state.]

### RECOMMENDED WEBSITES

The recently de-classified CIA reports are available at the CIA homepage. Volume II is the most thorough.

www.consortiumnews.com — an on-line magazine published by former AP News/Newsweek/PBS journalist Robert Parry. Available free through the UC computer network.

www.disinfo.com — a countercultural conspiracy clearinghouse — quite entertaining. Caveat emptor.





## Interviews

**K:** This is Kris P. Helicopter in Davis and I'm speaking with rock vocalist and songwriter Mick Collins in Michigan...are you actually in Detroit and not some suburb?

**M:** Yes; born and raised.

**K:** Ok; so the first and most pertinent question since I heard things were on hold for awhile is what's the current status of the Dirtbombs?

**M:** Ok. Well, actually we'll be recording on the first (of January). The lineup has changed rather a bit, and I broke my wrist a couple months ago, so I haven't really been able to hold a guitar. Also it took awhile to find a replacement; I had a replacement but then she left for various and sundry reasons. I've got a couple substitutes and a replacement and we'll be doing some more recording on the first.

**K:** So what is the new line-up?

**M:** Eric Fass will be playing drums. And Dion, from a band called Godzuld will be helping out as well. Jim [Diamond] is staying and Pat Pantano is back.

**K:** So this is what, the eighth line up?

**M:** Actually it's more than that. It's probably the eighth recording line-up. But the line-up has been practically a revolving door since 1992.

**K:** We'll talk more about that later. I think one of the reasons I and many people admire you is because you have such catholic tastes. I was reading this book about the english rave scene and they had a chapter about the roots of Detroit techno and they were interviewing guys like Juan Atkins and Derrick May and they were asking them about where these black guys in Detroit were hearing things like Kraftwerk and Italian electro-disco and they were all talking about how great radio was in Detroit in the early eighties. That was probably your formative period as well; do you remember the same thing?

**M:** Oh yeah. Detroit radio was absolutely magnificent. We would sit here and we would listen to like the Big Boys or, I don't know, Pauline Oliveros, and the Residents on the radio we would think "My God, it must be so great in California, you know, or New York, or whatever, and later we found out that nobody was hearing the stuff we were hearing on the radio! (laughs)

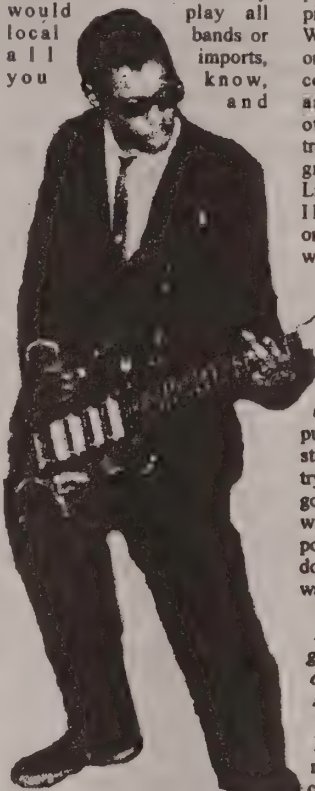
**K:** Were these commercial stations?

**M:** These were commercial stations. Except there was one NPR station, and they had the widest variety of programming. Everybody from the local university was doing their shows

there but we also had...there was this deejay called the "Electrifying Mojo". He would do things like battle of the bands between, say, Jimi Hendrix and James Brown. Or the Clash versus Chopin or whatever struck his fancy at the time.

**K:** So it was pretty freeform stuff?

**M:** Yeah, in fact, he used to get tossed around. He went from station to station because he would freak out program managers. He played absolutely whatever he felt like, but he was one of the first people in Detroit to play Kraftwerk back in '77, '78. Then there was also the rock stations; we had like three album rock stations, but they had these segments where they would play all local bands or imports, you know, and



indie stuff during the week, and we also, because we're a border town, we could also pick up the CBC, which had a couple of different programs that were completely freeform. There were deejays here that would play nothing but out-jazz like Anthony Braxton and McCoy Tyner. And there were other deejays that would just play, like, Latin jazz orchestras and this schedule went, like, all week. You could go an entire week without hearing a single top forty record. We've done it; I've done it. For a large chunk of the early eighties I have no idea what everybody else was listening to because I was hearing to Classic Nouveaux or something. For me that was pop music in 1981. Or Department S or something.

**K:** I take it things have changed since then.

**M:** It changed drastically for the

worse in fall of 1982, actually. I remember almost exactly when it happened; it happened when Duran Duran's *Rio* was released. That was when Detroit radio went downhill and it never recovered.

**K:** I'd never think of Detroit as being much of a Duran Duran town to begin with.

**M:** No (laughs). Well, actually at the time it was, but that was before pop radio picked it up. When "Girls on Film" had come out, and that other great track...they had this other really great track called "Faster than Light". It's a non-LP b-side and I have no idea what record it was on but it was a great record and we used to hear it a lot up here.

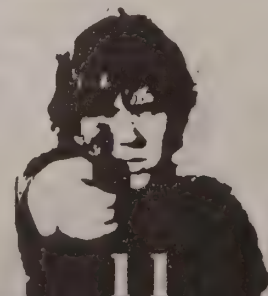
But that was before they were thought of as being a teenybopper band. When *Rio* came out, though, all of a sudden it was over for punk rock. Cause all the other stations started picking up on trying to play new-wave, and we got things like "Come on Eileen" which was pointless. At that point the scene had just burned down. But before that the radio was fantastic.

**K:** What was your scene growing up? Were you a punk, or a mod, or a breakdancer or something?

**M:** (Laughs) As a kid, for us, rock music was the exotic thing, cause I grew up in a black neighborhood, so all that stuff was just everyday music, but things like *Houses of the Holy* was a weird, new-sounding record to us.

**K:** There were actually a lot of you into rock music?

**M:** The older kids were into things like that, the New York Dolls and that sort of thing. Glam rock was as close to punk rock as you could get, before punk rock actually happened. I personally



discovered punk rock in about 1980. One day, out of boredom I started changing the radio station and that was when I discovered punk rock on one of these other radio stations one afternoon, when they just happened to be doing a set of like, Devo and Psychedelic

## MICK COLLINS OF THE DIRTBOMBS

Furs and the Jam and stuff. And I thought "Wow what is this!" and I ran and got my friends and told them "Listen to this!" (laughs). We learned about it from that. Early on, punk rock and new wave were, to us, fairly interchangeable. We didn't really draw a distinction between DOA and Adam and the Ants. We just liked it all. We just kind of soaked it all up without making any scene distinctions until later, until we discovered an entire scene of people who dug soul music, the kind of stuff we had laying around in our basements. We thought this was cool, "These guys are like punks except they like the Temptations. That's hot!"

**K:** Those were the mods?

**M:** Yeah; that was the mod scene. And we adopted that practically wholeheartedly, at least the people I hung around with. We dug the Equators, and that sort of thing.

**K:** Did you guys ride around on scooters?

**M:** Not us per se. Dan [Kroha] from the Gories was actually the first person I met who had a real scooter. He had a Vespa T-100.

**K:** He looks like a scooter kind of guy.

**M:** Oh yeah, he was into it.

**K:** The scooters were probably bigger than he is (laughs). What about your parents? Are they into music?

**M:** No. In fact out of my entire extended family, like forty-plus people, I'm the only one with any sort of career in creative arts.

**K:** They didn't even have records lying around that you found?

**M:** My mother had a few, she had King Curtis and Mighty Sparrow

calypso records. She had a John Lee Hooker LP that I discovered. That was the extent of it...it wasn't much. My dad used to work on the car of the guy, who at the time, owned the largest record distributor in Michigan. He worked at this gas station that was across the street from this guy's business. And he found out that my dad had five kids (I wasn't born yet) and this was right around '53, '54, right at the same time rock and roll was just starting so he would give my dad whatever happened to come in that day. So as a result we built up a huge collection of real rock and roll and R&B tracks. The entire Specialty catalog we had. All the Chess stuff—all of it. Every single Motown single that came through, we

had. We had this one house that we lived in, and we had stacks and stacks, nine or ten three and four foot high stacks of early rock and roll. If you name something we probably had it. We wound up leaving all of it, but that was literally the music I listened to as a kid, was Little Richard and the Rolling Stones, cause a lot of the early Rolling Stones singles came through up till about *Aftermath*. My playroom was in the basement by the stereo and I used to play these records all the time as a kid.

**K:** You first band was called the U-Boats or something. What kind of band was that?

**M:** It was your standard bunch of angst ridden teenagers (laughs). More adenoid than talent.

**K:** (laughs) That's all it takes sometimes.

**M:** Yeah; and we had planned to do some recording but we got carried away one rehearsal and half the band trashed their equipment. And that was practically the end of the band. I would say that was definitely the end of the band. I played organ in that band. I wish we had taped it because I think it would have been a pretty good record, or at least a decent EP.

**K:** Was the Gories right after that?

**M:** No, I played in a second band called the Floor Tasters. That was a trio influenced kinda heavily by Wire, thinking about it now. Since people have started asking about it I've pulled out the tapes and started listening to it and I think, yeah, we were probably pretty heavily influenced by Wire I would say (laughs).

**K:** So you've kind of come full circle with the Dirtbombs then.



M: Yeah; with the Dirtbombs I was able to go back to having a stylistic open end. All the other bands cover some pretty rigid stylistic territory, with the *Gories* and *Blacktop* and *King Sound*. Whereas the *Dirtbombs* was my project where I didn't have that.

K: Your fuckaround band?

M: Yeah, I could do whatever I wanted. One of my philosophies has always been whenever I have a type of music I want to do I just form a different band and do that type of music. One of the things I've always hated is bands that try and change their style two or three records in. You've built up a fanbase; you've built up this band to be this way, so there's no point in changing gears...

K: So you're thinking about the fans when you do things like that?

M: No actually I don't; I'm thinking about making the record, but as an example - a lot of times people don't want to change with the band, and so, if you've got fans (which, there's no guarantee that people are gonna dig it)...I don't make any record under the assumption that people are going to buy it (laughs).

K: That's probably a safe approach.

M: Yeah; I don't automatically assume that just cause I made it people are going to buy it. But if you know that there are people out there then what's the point of alienating them? You could do something else; that's why I do all the different bands. I didn't know when we did the *Blacktop* record that *Gories* fans were gonna dig it. I didn't know when we made the *King Sound* record that the same people were gonna dig it. And I definitely DID NOT think that people that like those bands were gonna like the *Dirtbombs* at all.

K: Well they're not really THAT different.

M: Well those three aren't that different but the *Dirtbombs* are different. I went out of my way on a couple of occasions...

K: One of the deejays here mentioned that the *Gories* formed after hearing the *Scum* of the Earth compilation, which just got reissued; what was it about that compilation that inspired you?

M: We thought it was horrible! We literally said, "Man, we can play better than this, and we can't even play!" It was the song "Crazy Date". I think the band is called the *Crazy Teens* or something, and we heard that song and we said, "This song has only two notes in it...we can play this. If these guys can get a record

out we can do this," and that was when we formed. That's the honest truth. Incidentally I learned how to play guitar off that same record.

K: Is it fair to say that the *Gories* were a consciously primitive band?

M: It was only primitive because we didn't know how to play. It wasn't that we tried to be "primitive", we just knew what was gonna happen because we couldn't play the instruments. We decided that that was part of the schtick, that we didn't know how to play. Everybody else seemed to think that we knew what we were doing (laughs). People still think I know what I'm doing when I play guitar - I have no idea, I really never learned how to play guitar!

K: That's kind of a similar approach to New York no-wave, or something, although they came at it from more of an art angle, I guess...

M: Yeah, for them playing like that was a statement - it wasn't for us. We really were trying to play. We tried to sound good; we figured, "We sound like hell, but oh well..." (laughs). If you can dance to it... (laughs)

K: I wanted to ask you about my favorite *Gories* song, "There But for the Grace of God Go I" [off *Outta Here*]. I had assumed that that was some old spiritual that you had tinkered with to get the words "rock and roll" into, but I hear it's actually some kind of disco song.

M: Yes (laughs)... "There but for the Grace of God Go I" was recorded in 1978 by a band called *Machine*, which was a band that August Darnell was in before he formed *Kid Creole* and the *Coconuts*. The lyrics were actually written by August Darnell.

K: Does the original sound anything like what you guys did with it?

M: Nope. It's in the same key and we kept the chord changes, other than that it's completely different. What happened was one day I was doing some work somewhere and the song came into my head, cause it's been one of my favorite songs since it came out, and the more it went through my head the more it started sounding like a *Gories* record. By the time I was done, like eight hours later, I actually had the arrangement in my head; I knew how to make the song playable by the *Gories*, and so I went home and taught it to them. (laughs)

K: While we're on the subject - you cover so many songs from so many different bands, from Ray Charles to disco to the *English Beat* and *Sun Ra* - is it just a way

of publicizing your influences or are these songs you always wanted to sing or...

M: It's kinda two-fold. The first is: These are songs I really like. I'm not namedropping - that's for other bands. If I hear a song that I like and I think we could do...it's also a way of, for me, challenging the audience, especially with "There But for the Grace of God Go I" or even more so with "Space is the Place". Cause most bands only cover songs that are in the genre that they play, whereas for me, there's all these other songs out there that you could play in your genre if you just arranged it right. So I say, rather than covering a song by, say, the *Cannibals* or something, we're gonna cover *Sun Ra*. (laughs)

K: It seems though, that the songs you pick could have been your songs to begin with. For example, "Sheer Terror" by *Government Issue* - I mean, it's kind of an unlikely precursor to the *King Sound Quartet* (laughs), but it's got that little two chord riff and that kind of fucked up production and fucked up vocals, and if you go back and listen to it it kinda sounds like *King Sound*.

M: Yeah. There's a common thread through most (I won't say all) rock - there's practically no way that the *Gories* could cover something by Yes, for example...not that we would want to mind you (laughs) unless we honestly thought we could fuck it up as badly as possible (laughs). You've got to find that common thread. A good example if the *English Beat*'s version of "Tears of a Clown" - they made that song sound like theirs. Even though everybody knows it was an old Motown record; it sounds like an *English Beat* song when they play it.

K: So are you a big *English Beat* fan?

M: I like the first album a lot and some of the singles but they slowed down too much for me. I didn't really like *Special Beat Service* at all.

K: What was your favorite two-tone band?

M: The *Selector* for sure. The difference between the *Selector* and the *Specials* was that the

**Specials** approached ska music from a punk point of view, whereas the **Selector** approached it from a musician's point of view. Those guys had been playing a while before they formed the *Selector*, and it shows.

K: My last question about covers is, you do "Hide and Go Seek" by *Bunker Hill*. I was watching the movie *Hairspray* the other day and that song was actually used in the movie...is that where you heard it; cause I know it's on some Link Wray compilations...

M: No actually I've had that 45 forever, probably since '87 maybe. The mod scene in Detroit was a lot different from other mod scenes in that we were huge record collectors. Some of these folks are, today, major league record collectors, as far as old soul and R&B and old jazz and that stuff. That was our angle. We were music driven as opposed to being scooter boys or clothes horses. People from other towns would come up here and they just couldn't relate (laughs) cause we would be talking about *Bunker Hill* or something. I've got his other major release which is a song called "Little Red Riding Hood and the Wolf" which is my favorite song of his.

K: What happened to all the other guys in your scene; they didn't form bands or anything?

M: Yeah, the *Cobras*, the *Detroit Cobras* were a couple of the guys; most of them didn't though. A couple of guys opened up record stores. There was a weird dichotomy in that half of the people in the scene were from the suburbs and were monied, middle class kids, and the other half were from the city, and didn't have any dough, and that kind of...it didn't become a major issue but it certainly didn't help things. All the kids out in the suburbs have got Lambrettas and stuff and we're all driving around in '71 Novas. (laughs)

K: So you've always hung around people that knew a lot about music.

M: We sort of coalesced; a lot of the people I know now I didn't meet until we started doing mod parties, and people would come

## Rijk's Top Ten for 1998

1. Heist - *18 Gears of Hell* (Big Fred)
  2. Avalon - *Crimson Foliage* Hit (625)
  3. Gasp - *Drome Triler* of *Puzzle Zoo People* (Slap A Ham)
  4. Chosen Few - *Do the Manic* (EV Empire)
  5. Slight Slappers/Short Hate Temper split LP (Sound Pollution)
  6. V/a - *Killed By Death: Swingalongamuck vol. 1* (bootleg)
  7. Dadman/Bathtub Shitter split EP (MCR)
  8. The Blowtops - LP and two EPs
  9. Hellnation - *Your Chaos Days* and *Thrash or Die* Japanese covers EP (Sound Pollution/MCR)
  10. Anal Massaker/Meatlove split EP (Nat)
- Honorable Mention: *Radio Shanghai - Pointless Pointless* EP (Answer)

*Säätekin Sükläakuaretettua Pääskää is likely the only radio program in the world that has played Bathtub Shitter; it airs Thursday nights at midnight*

up and they would know some really weird, obscure point about something I was playing. That's how we met Peg...at a mod party.

K: Are there any holy grail records you're looking for right now?

M: Heck yeah. I'd say, if there was one thing I was looking for right now it would be the clear vinyl 12" of "Hanging on the Telephone" by *Blondie*. That's topped my holy grail list for about a decade now.

K: Are you able to make a living through music?

M: That varies. Sometimes I'll go through a stretch where I'm earning a pretty decent amount of dough, but then I'll go through a stretch of, like four months, where I don't make a penny. It's a feast or famine situation.

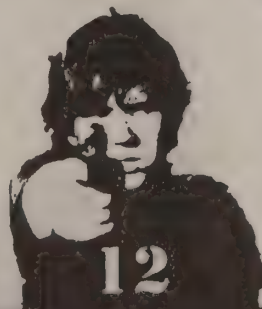
K: How do you rate yourself as a vocalist? Are you happy with your voice?

M: I couldn't be happier with my voice, actually. My answer to that is more along the lines of "Tolstoy Syndrome" - I know I will never be as good as Eddie Kendricks, or David Ruffin, but I think I'm OK.

K: What do you think some of your best vocal performances are?

M: Let's see; I'm not sure any of

to page 26





## Interviews

The Rondelles are a punkish pop band from DC via New Mexico. They play simple, catchy songs (the drummer plays drums and keyboards at the same time!) and have been getting lots of airplay on KDVS. Their brand new, debut LP is on Smells Like Records.

**Kris P. Helicopter:** First, introduce the band members, and what they play.

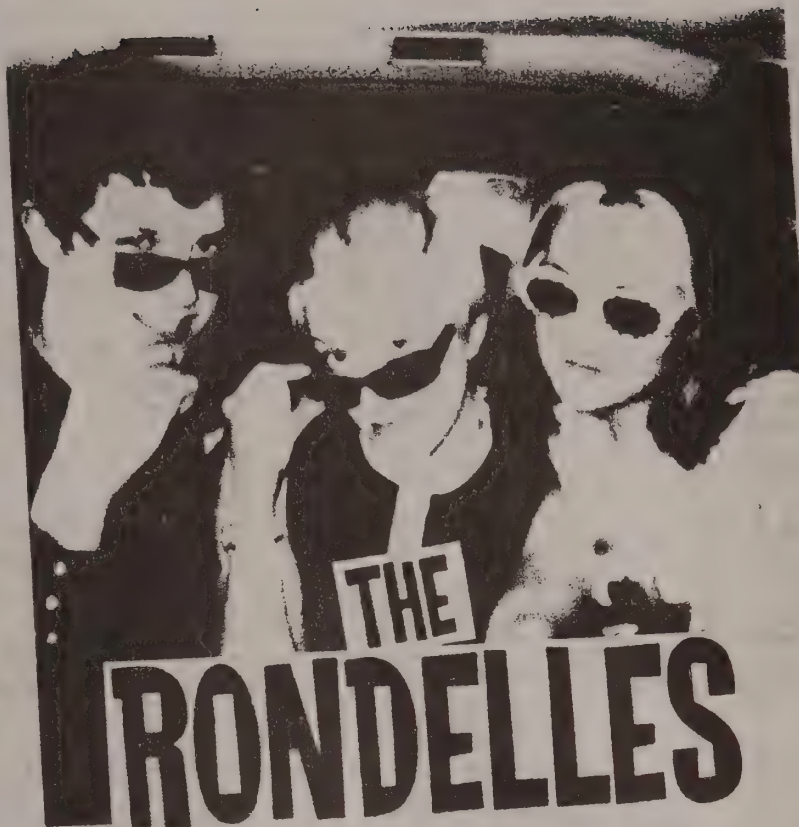
**Yukiko:** Ok, we are Juliet-sing and guitar, Yukiko-bass and sing, and Oakley-drums, keyboard, and scream.

**K:** Talk about the history of the band, (when and how you guys met, how you ended up in New Mexico, what early shows/practices/etc. were like).

**Y:** We all met at La Cueva High School in Albuquerque. We lived there cuz our parents moved there while we were in high school, and we had no choice! Oakley and Juliet and I started practicing at the end of 11th grade in her garage, and started playing a while after. It was New Mexico, so of course no one came to any of our shows!

**K:** What was your first release? How did that come together?

**Y:** Our first release was a seven-inch on Grist Milling records.



Basically, Oakley had a copy of "Book Your Own Fucking Life" and mailed our tape to about 50

different labels. So the boy from Grist Milling called us and asked us to put it out.

**K:** You have releases on several different labels (Teenbeat, K, Kill Rock Stars, Smells Like, etc.)...are you just trying to confuse people

or is there another plan? Do these labels approach you or do you approach them? Are there other labels you're working with or want to work with?

**Y:** Well, actually we don't have anything out on Kill Rock Stars! (I'm not sure why I thought this was true. If anyone from Kill Rock Stars considers this slanderous, I profusely apologize! - Kris.) But yeah, we have jumped around a bit! When Oakley sent all these tapes out, these are some labels he sent them to...We got calls from Mark and Steve (Shelley) around the same time and just decided to do them both. Basically, we are really excited to put stuff out so we say "yes" to everyone!!!

**K:** You guys seem pretty prolific, how long does it take you to write songs, and what is the songwriting process like for you guys? Who writes the words and who writes the music?

**Y:** It depends. We just moved out to DC, so we haven't written a ton of new songs in the past few months. It comes in waves I guess...We'll have 3 new songs in a few weeks, then won't write anything for a month...We're pretty lazy! The songwriting process also varies. Sometimes one of us will come in w/ a rough idea of a song,

to page 26

I recently interviewed Shikhee, the main force behind *Android Lust*, over email. The following is what transpired. Also, special thanks to Shikhee for taking the time to do this interview since I know she was insanely busy.

**Ben Arp:** How long have you been working with music? Did you participate in any bands/projects before *Android Lust*? What motivated you to form *Android Lust* and did anything specific influence the electronic sound of the project?

**Shikhee:** I've been actively working on music for about 8 years now. I've been in several bands. The first few had the traditional guitar, bass format. The last band I was in was sort of a gothy anyone else. I also made new friends who were into harsher stuff. All of that kind of pushed me into this particular style.

**B:** What tends to influence you while you are working on an album or a song (i.e. bands, moods, people)?

**S:** Yes to all 3. It can be anything really. I can give a couple of examples, "In the arms of the Heretic" was totally based around that sample ("Let the blood..."). I

wanted to put what I felt from those words into that song. The desperation and frustration of the speaker. A bit of euphoria she might have felt from her fantasies. People influence me too. I wrote "Suffer the Flesh" based entirely on a person.

**B:** Do you base the songs around your lyrics or do they come after the music has already been written?

**S:** The music almost always comes first.

**B:** What equipment do you use? Do you use computer software in making your music or not?

**S:** I use MOTU's Performer on my power mac. I have an Akai S2000, which I use with MESA, an Ensoniq TS10, Emu Orbit and Access Virus. For recording I use a VS-880 and a ProMix 01. All my MIDI tracks remain virtual until mixdown. This way I can tweak things until the very end.

**B:** Have you performed live as *Android*



typical live show like?

**S:** So far it's been 3 of us on

stage. Me on vocals, Nurv (from I, Parasite) on keys and backing vocals, and Colin McKay on guitar synth. Colin is moving to CA in 2 weeks so the line up will change. I like to make a show somewhat visually interesting. I have my own lights which I set up to reflect different moods during each song. I also lay down irrigation tubes on stage and pump smoke through them. These tubes have holes all along their length so the smoke oozes out like liquid.

**B:** The last album, *Resolution*, was very impressive. Have you begun work on a follow up yet? Will there be any singles or other remixes from *Resolution* at all?

**S:** The remix disc, *Evolution*, is scheduled to be released in January. It'll be an enhanced CD with a live video of "Refuse", 5 new tracks (including a cover), and remixes by other artists.

**B:** Have you done any work as a

remixer yet? Do you enjoy doing remixes?

**S:** I've done remixes for Crocodile Shop, The Aggression and Betty's Trash. I like doing remixes. I can be a bit more objective.

**B:** What does the future hold for *Android Lust*? Any tour plans? Upcoming releases, collaborations?

**S:** Hmm...hopefully continue to put out good (in my opinion) material. We've been talking about a possible tour for next year, but nothing definite yet. As far as releases, *Evolution* is coming out soon. I did some vocals for the new Oneiroid Psychosis album. I believe they're shopping for a new label now. I also did some work on an I, Parasite song. First it just started with me doing vocals, then Nurv had some equipment problems. We ended up literally schlepping the song back and forth between our 2 studios on hard disk. We just finished the final mix last week. Right now I am in the studio working on the next full length album.

You can find *Android Lust* on the web at: <http://home.earthlink.net/~androidlust>





## Interviews

Ju = Justin Kr = Kris D = David  
J = John K = Kevin S = Sakura  
KO = King Otter

**Ju:** Here we are on KDVS Davis 90.3 FM at the Mudhoney/Urinals show on October 3rd at Bojangles. Why don't you guys introduce yourselves.

**J:** I'm John the bassist and singer

**K:** I'm Kevin and I play drums.

**Kr:** Alright I guess the first thing we all wanted to know is why this is a Urinals show as opposed to a 100 Flowers show or something else? When did you guys switch back and why?

**J:** Well we had not existed in a long time, we were active from 78 to 83 and then we broke up and went in our own musical directions and did stuff for several years, and then ultimately the way things happened we weren't really doing anything musically and the opportunity arose to have the initial stuff re-issued by Amphetamine/Reptile and we thought that it would be a good idea to reform to promote it. That's why we're using the Urinals moniker

**Kr:** So why don't you talk about the circumstances that led to all this stuff getting reissued.

**J:** Tom Hazelmeyer, the guy who runs Amphetamine/Reptile used to be in a band called Halo of Flies and he was a big Urinals fan. The band actually covered one of our songs, "I'm a Bug" and we approached him about releasing this stuff and he went for it. We were lucky to have a fan in that particular position.

**Kr:** So you went to him because his band covered your song?

**J:** No, we didn't know that his band had covered our song, we knew that Amphetamine/Reptile



was one of the labels that we would approach about this thing. We thought that they would be more likely than anyone else, than Columbia or Warner Brothers for instance to do this and it just happened to be that he covered our material. But I could remember when I found out because I called him up and said "Hi this is John from the Urinals" and he's like "Woah really? Cool," and told us that his band had covered it, so we were just lucky to have him at the right place at the right time, in a position of power.

**Ju:** Were you guys playing any new songs tonight?

**K:** Yeah new, there were three songs that are new that are like less than a year old and they're part of a demo that we're trying to... I mean my theory is that the only way we're going to be a serious band is if we write new good songs that people want to hear and that's what we've been trying to do. And we've played 3 tonight which I think are good songs. No one wants to put them out yet

**J:** They're less familiar than the other ones so people may not have that recognized.

**Kr:** Some seemed a little more low key than the old Urinals.

**J:** Yeah, well we're trying to grow, you know we don't want to stay in place. We don't want to do stuff that is stuck in a time warp. I'm more interested in expressing how I feel now and what's going on with us at this point than trying to recapture nostalgia.

**Kr:** How old were you guys when you started, like in your teens?

**J:** No.

**K:** I was.

**J:** You were?

**K:** I was like 19.

**J:** I was probably 21 or 22, it was a long time ago.

**Ju:** So are you planning on taking this further? Touring again? Releasing a new album?

**J:** We have no idea what's going to happen tomorrow but the general idea is for us to work on new material, record it, to hopefully get someone interested in it and yeah I think we'd like to tour some more. We enjoy the process and as long as someone's out there willing to listen we're there to do it.

**S:** You guys were extremely well received, I noticed that

almost all the audience members knew all the songs and sang along and, you know, introduced the songs for you and everything.

**J:** It's very mysterious.

**S:** How's your reaction to that, are you surprised?

**J:** I was furious.

**S:** Has it been like that on your other shows? Have people been like singing along and requesting all your songs?

**J:** Uh no no.. not really, this is the most enthusiastic response that we've got in a while and I don't know why that is. I think that it has something to do with UC Davis, possibly your station. There was a blurb in the "News and Review" about us as well, but yeah, I don't know where these people are and how they know about us. I figure that the Amphetamine/Reptile CD must have had something to do with it.

**Kr:** Yeah, because your actual records are impossible to find.

**J:** Yeah, they were pressed in such small quantities that no one has really got them.

**Ju:** How has the Amphetamine/Reptile release been received?

**J:** Pretty positively, we got really good reviews in Spin and.... Excuse me! <Mark Arm of Mudhoney does something rude> See ya Mark. Yeah very well.

**Kr:** One thing I'm wondering about, one of the most unique things about your sound is how you didn't use any distortion on your guitars. Is there like a

technical reason why that's how you played? Did you have some kind of cheap amp or something?

**J:** Yes and yes and yes. We had cheap amps. When we started as a band none of us knew how to play our instruments. It was a deliberate experiment to see where we could go with that concept. So we decided what instruments we were going to play. I chose bass, Kevin chose drums.

**K:** I chose piano first, but they said "No, you're tone deaf, you have to play drums," which I'm still bitter about.

**J:** But you're rhythmically deaf too but we're not going to talk about that now. But at the time we technically had no idea how to use the instruments we didn't know how to play them, we didn't know how they worked.

**Kr:** You didn't know how to press the distortion button?

**J:** There was no distortion button, it was just a practice amp. Hell the guitarist and I both ran our instruments through it at the same time.

**K:** And the vocal mike.

**J:** That's why the first EP, the four songs from that are pretty lo-fi.

**K:** And I was playing a toy drum set. I got a drum set at the toy store for \$35 and I was playing on that for about a year. We recorded the first EP with it.

**Kr:** What happened to Kjell?

**J:** Recently?

**Kr:** Yeah, where is he now?

**J:** Kjell quit the band a few months ago for the second time. Because essentially his life is changing. He'd just gotten married. His job required him to travel a lot more than he used to. He didn't have time for the band really, so he opted to leave. I think he's working on some solo material. So you may or may not hear from him again. It's hard to say; it depends on what kind of interest there is.

**Ju:** So where are you guys based out of these days? Do you have a different home town?

**J:** I'm in Pasadena, Kevin is in Altadena, David is in Santa Monica, so we're still in L.A.

**Ju:** Have you played L.A. shows yet?

**J:** Oh yeah, several.

**Ju:** Have those been pretty well received?

## Sakura's Top Ten of 1998

1. Karate Party 7" (Moo-La-La)
  2. 1117" (Hopscotch)
  3. Headache - s/t (Flat Earth)
  4. Gerty Farrah - Bulks Up
  5. Gasp - Drome Trailer of Puzzle Zoo
  6. People (Slap A Ham)
  7. Blake 7" (Spectra Sonic Sound)
  8. Fungus Bratas - Ron Pisto's Real World release (Dr. Jim)
  9. The Blowtops - LP and two EPs
  10. The Ex - Starters and Alternators (Touch and Go)
  11. Melt-Banana - Charlie
- Check out Sakura's Music By Which to Kill Yourself out alternating Mondays at 8 PM





J: Oh yeah, very well received. We've done several at Spaceland and a few at The Garage and we're doing the Roxy with Mudhoney on Monday. Yeah, it's been really well. What's interesting about the current incarnation and when we reformed was that in the intervening 15-16 years we learned how to play our instruments. So now there's more emphasis on the material and less on the possibility that things might fall apart at any moment. We feel a lot more confident that the material itself is being expressed as opposed to our experimental edge.

Kr: Yeah, they're great songs.

J: And I think now that comes out a lot better, because back then you probably couldn't tell. Are these good songs, or are they just weird and interesting?

Kr: Well you could tell that there were good songs trying to break free.

J: Yeah, out of the musical incompetence that we were saddled with.

Kr: Which was kind of cool anyways.

J: Yeah, it was appropriate for the time I think. And if you listen to each release in sequence you find that everybody sounds a bit different from the previous one. So you could definitely see some growth there and that was the whole idea, how far can we go with this thing. If we take three musical illiterates with ideas, where will that go? And the Urinals is the answer I think.

Kr: So why did you change the name to 100 Flowers?

J: Because we started to write more sophisticated material and we didn't really feel like the name the Urinals really fit with what we were doing. People hearing that name probably expected something different from what we were doing, so felt like just truth in advertising. That was originally why we changed our name.

Ju: How has touring with Mudhoney been?

J: It's been fabulous, it's been great. They're total assholes/They're really supportive, they're really genuinely nice people. We played with them last year as well. They invited us up to Seattle and we got on a bill with them and they've just been wonderful. I really admire what they do.

Kr: They called you?

J: For this they did, last year we mentioned to their manager or

## Por la Mañana con Orixa

En el mes de diciembre la area de Sacramento a visto bandas de rock en español de la bahía y de Los Angeles. El pasado 11 de diciembre se presentó uno de los grupos mas famosos de la bahía, Orixa. Yo tuve el honor de platicar con dos de los miembros de este grupo durante mi programa, "Sonidos de Latino America y un poquito más". Rowan Jimenez y Paul Yturriago, dos de los integrantes del grupo Orixa, estuvieron en el estudio y trajeron con ellos su nuevo material, que como dijeron ellos, si los orishas lo permiten saldrá a la venta al principio de verano de 1999. Fue un mañana muy divertida y les quiero agradecer por tomar el tiempo en haber venido a KDVS por la mañana y también quiero agradecer a todo los radio escuchas que me han apoyado durante toso este año que ha estado en el aire. Así que los dejo con las repuestas de Orixa a unas de las preguntas que les hice. Así que sigan leyendo.

Lorena Dávalos: ¿Cuándo y como se formo el grupo Orixa?

Rowan Jimenez: Orixa se forma hace siete años y el grupo lo empecé yo en la area de la bahía en Berkeley y Oakland, empezamos con un concepto lo que llamabamos rock multicultural, no teniamos realmente un tipo de etiqueta, era biligüe y de diferentes culturas.

LD: ¿Que significa Orixa?

RJ: El nombre proviene de mi lado atractivo hacia la musica afrocéntrica...y me puede exponer mucho al conocimiento a um poco a lo que es la religion de "Ifá" que proviene del oeste de África donde lo hoy es Nigeria, y de allí es donde proviene la palabra de Orixa, que quiere decir "fuerzas de la naturaleza".

somebody that we were interested in going up to Seattle and they put us on the bill. But this time out they asked us specifically. We were lucky though. I guess Steve and Mark are both record collectors and that's probably why they know about us.

Ju: So what do you guys think about the youth of today?

J: It's yours

K: The damn kids, my theory is that I think about myself as a child so I promote the child's point of view, so anything that is about... to me the whole child's point of view is they're just trying to be themselves and they're trying to express themselves and it can't be wrong, so I'm for it. I don't have children so I don't have any kind of dilemma I don't have to take a parents point of view and say "You really shouldn't do that, that could be bad." I don't think people should hurt themselves, and things like that but most of the time I trust kids more than I trust adults. So anybody, if you're over 30 you're probably stupid. I know I am, so I assume that someone who's younger than that has a better idea. We've been ignored by young kids, we've been liked by young kids and we've got to do what we think is right. I mean we've been playing music for a while now and I don't know how to play any other way so that's what we do we play the songs we know how to play and the way we like to play them and hopefully people like them,

because I can't play them any other way.

J: Did you answer the question?

K: No.

Ju: Do any of you have any kids?

J: David does, yeah.

Ju: What do they think of the fact that their dads in a band called the Urinals?

D: She's only 11 months old. She would probably love it if she knew. She's in to certain music.

J: What did she like?

D: She liked Laura Nyro.

J: Alright. You have a very sensitive child then.

D: I think it's the female voice, like I caught her listening to Jewel and I turned it off real quick. It was on TV and I was like, "No, you can't like this, sorry"

Ju: You just showed up late, so why

LD: Paul, how is it for you to join a group that already has fame in the bay area; were you self-conscious?

Paul Yturriago: It was a little intimidating at first, you know because I would go to the shows and realize all these people already had expectations of what the group is and what it is supposed to be, and to also realize that they also had five or six years of history that I just was not a part of. It's been a challenge, but I think things are going well. We all get along and that's important.

LD: Had you heard of Orixa as a band before you even started?

PY: You know it's funny because I told Rowan this story before. I was a groupie, no. I lived in Mexico City before I moved to the bay area and my first week in the bay area there is a newspaper called the Bay Guardian, and the very first one I saw, Orixa was on the cover and I thought to myself, "Oh that's interesting," so I read the article and I thought it would be cool to meet those guys someday and I didn't think much of it and two years later I end up hooking up with them.

LD: Well, once again I want to thank you for coming on the show and good luck tonight.

Así que así fue la entrevista entre los miembros del grupo Orixa. Sigán al tanto del nuevo disco compacto de Orixa el proximo año y también lo puede escuchar aquí en mi programa en KDVS. Pónganse al tanto.

don't you introduce yourself.

D: I play guitar and I'm filling in for Kjell Johanssen, the original guitar player. I'm David Nolte, and I used to know these guys. They used to be my favorite band when I was a little kid. I always used to bug them "Can I play drums? Can I play bass? Can I play guitar?" I played drums and guitar with them back in the late 70's, early 80's. Then they called me up when Kjell didn't want to do it anymore thinking I'd still want to jump in.

J: We lucked out. He's very busy, very in demand so we managed to get a little bit of his time for this which we're very grateful.

Ju: So what other projects are you guys involved with?

J: I do an electronic sort of techno thing called Unilab, and we record. We're working on some soundtracks. David's been backing up a lot of different people, Rufus Wainright, and Anne Magnusson, Dave Davies from the Kinks. I think this is the only musical thing that Kevin does.

KO: How about day jobs?

J: Day jobs — Dave is a musician, Kevin and I both work with computers at UCLA. He's on an AIDS study at the medical center and I work with data management. We're essentially nerd rock really.

Kr: Are you guys record

collectors at all?

D: Yeah, I am, and John is definitely.

Kr: What's the coolest record you have?

D: Probably the first Urinals EP.

KO: Awwwww...

J: No, that's a good answer!

D: No, no, that's a really good EP, and it's kinda rare. Actually all my singles from that era, the 45's, like Germa singles, The WeirDOS and and all those singles, those I treasure more than the rest. Those are the things that you see people offering like \$25-\$40 for like singles, you know that nobody wanted at the time.

KO: Trotsky Icepick?

J: Trotsky Icepick broke up in 93.

KO: You were in them?

J: Kjell and Vedis (?) started that band. Vedis was the Urinals producer and Kjell was the original guitarist.

Kr: You guys had a producer?

J: Yeah, can you believe it? I'm telling you... it's all learn as you go. For real. They started the band, I was busy with an band called Radwaste at the time. The did like 3 albums and decided that





## Interviews

I interviewed the Swedish industrial act *Covenant* before their performance at the *Industro-Rave 98* in San Francisco. Band member *Clas Nachmanson* wasn't able to join the band on tour, so I spoke with *Eskil Stimonsson* and *Joakim Montelius* about the band.

**Ben:** How did *Covenant* start?

**Joakim:** The first band we had started in 1986. We played around for a couple of years and then by 1991 it was just us three and we took the name *Covenant*. We started recording albums and here we are.

**B:** What were you guys known as before that? Did you release anything under a different name?

**Eskil:** No...basically, *Covenant* is when we started releasing records. We had fine-tuned our attitude towards music and the whole thing.

**B:** What influenced you guys? Were there certain bands or a sound you were aiming for?

**E:** It's hard to pin down a special band or style of music exactly. We had the urge to make noise. We all were very much into electronic music in general and wanted to make that kind of music ourselves. Judging from the bands at that time; *Depeche Mode*, *The Human League* or *Kraftwerk*; you got beaten up by the guys who liked *AC/DC*. So, of course, that makes for a strong identity with that music. These days we listen more to obscure techno music and that is what influences us now. But, we still like that music; it's a part of us. You could say we've been into any kind of electronic music there is... at several stages: *Synthpop* and *EBM* in the 80s, *Acid House* and *Drum and Bass* now.

**B:** Any favorites right now?

**E:** *Plastikman* is very good. Any kind of minimalist techno or house techno.

**B:** How do you go about writing your music? Is there a set process?

**E:** We listen to a lot of records. When we come back from this tour we'll start recording our next album. So, we just listen to a lot of music and get a lot of ideas. We have our own studio so we'll be in the studio for 3 or 4 months. We go down into our basement, lock the door and come out and then it's ready.



## COVENANT

**B:** How do you come up with the lyrics? Do they mean anything to you?

**J:** Yes... I would hate to miss the opportunity to express my views. They're supposed to be as open-ended as possible. What I personally like is when someone comes up to me and has some information that I didn't think of, but, which is possible. I think that is important, not to say this is this and that is that but to just leave small hints in the brains of people. That's what it's about.

**B:** Do you prefer playing live to working in the studio?

**J:** It's a totally different feeling. We enjoy playing live very much but, on the other hand, in the studio, that's where we create. That's where we get the pressure out.

**B:** But, you enjoy touring?

**J:** Yes.

**E:** In our studio we are creative. On stage we are entertaining.

**J:** And having fun ourselves. That's why we put so much on *DAT* just because we want to be able to enjoy ourselves and have fun. Not to be glued to the synths the whole time. A lot of people resent that but I think it's close to the best way to do it. We've already made the music; let's have fun.

**B:** How many times have you toured the United States?

**E:** This is our second time.

**B:** How did the first show of this tour go?

**E:** It was a few days ago in L.A. and went very nice because it was at the club *Perversion*, a lot of people go there anyway, so there was close to 600 people there. We always win; we always make the people come to our side. The more people the better.

**B:** How did the last U.S. tour go?

**J:** Some shows were awesome; some weren't well attended. We had 500 people in New York City... with so many people dancing on the stage that we couldn't reach the instruments. We had to stop the show and ask the people to leave the stage. It was really insane. In contrast, in North Carolina there was about 30 people. So, good and bad, but basically good.

**B:** What is it like playing in Europe? Is it a totally different scene there?

**E:** Most of the music played in the U.S. is European music. Actually, I think it's a reflection of the European scene. However, the fetish scene in the U.S. is much more linked with the industrial scene; with fetish clubs playing industrial music. That is not the case in Sweden, for example, where they'll play house music or something.

**J:** I think industrial is more of a lifestyle in the U.S. than in Europe.

**E:** At our shows in Sweden, the people dance a lot... and they dance quite a lot in Germany. A good show in the U.S. would be an average show in Sweden. But, we have learned to understand the difference; so, of course, a good show in the States is a good show.

**J:** This whole scene is more of a global scene. There is so many things going on with the internet making a connection between people into this kind of music. Lots of people that we've met here in America have friends in Germany.

**B:** Are there any more remixes by *Covenant* coming in the near future?

**E:** Yes. We did a remix for *VNV Nation* and *Funker Vogt*.

**B:** Is that something you enjoy doing?

**E:** I think it's fun to work with music and I do it for a living.

**B:** Will there be anymore singles or remixes from the *Europa* album?

**E:** There will be the *Euro EP* with some remixes of "Tension" and "Go Film".

**B:** Was there any underlying theme to that album?

**E:** There is a theme with every album. I think that it's clear to everyone that each album is quite similar in sound, but is different from the next album. That is

because of how we do our music; we are in the studio for 3 months and we do everything from scratch.

**J:** What we do is come up with a name and the name is supposed to sum up the general theme of the album. As far as that goes, there has been a theme for all of the albums.

**E:** For example, *Sequencer* was more of an introverted approach because we were working with computers to do minimal music. With *Europa*, it's an extroverted approach. That word (*Europa*) has a lot of feeling for us; from *Kraftwerk* to the movie *Europa*. It's a poppier album, with more of an eagerness to communicate.

**B:** Have you changed the equipment you've used over time?

**E:** We use equipment and throw it out.

**J:** When we come back we'll clear out all of the equipment and go get new stuff.

**B:** Do you like using new gear?

**E:** We are into this kind of music because we really like the knobs, twisting them and the sound. We like to be on the edge and keep updated with the latest equipment. New equipment brings new ideas. For example, the song "Sample Start", on the *Final Man* single, could not be done with the former generation of samplers...

**J:** You can move the loop point any way you like. It was like, "Oh, you can do that? Let's do it." This is what electronic music should be about.

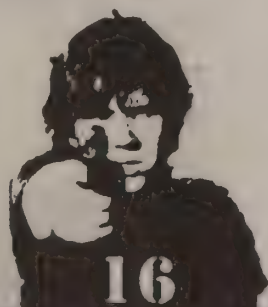
**B:** Any ideas what the next album will be like?

**E:** It's difficult to tell. We make most of our music spontaneously and never write any of our material before.

**B:** Thanks for the interview.

You can visit the North American *Covenant* *FEEDBACK* site at [http://members.xoom.com/Covenant\\_na](http://members.xoom.com/Covenant_na).

I'd like to thank *Eskil* and *Joakim* for taking the time before the show to do this interview. Also, I'd like to thank *Sharon* from *21st Circuitry* for making this interview happen.





12-19-98

Justin: OK, I'm back on KDVS. Barbara, are you on the line with us?

Barbara: Yes I am.

J: OK, thanks very much. For the listeners, Barbara Ehrenreich is on the line. She's a writer/activist/novelist. Her latest book is "Blood Rites: Origins and History of the Passions of War." The central question is why do people suspend their normal, rational judgment when the shooting starts? This is especially relevant considering the United States is continuing air strikes against Iraq at this moment. So you're the author of many books and articles; your pieces have appeared in "New York Times Magazine," "Washington Post Magazine," "Esquire," "Ms.," "Atlantic Monthly," "The Nation," and "Time" magazine as well. I guess the first question that I'd like to start out with is kind of broad, but is something that is on my mind and probably on a lot of people's minds right now: What's happening with our country?

B: He he he. Big question. Well, the thing that seems most upsetting to me is that there are reasonable and clear reasons for impeaching President Clinton, but they are not the grounds on which he is being impeached, even as we speak, right now in the Congress. If you look for laws that he has violated, and potentially lies that he has committed to cover up those violations, you don't have to look too far in the constitution. There is the war powers clause in The Constitution that says that only Congress can declare war. He's in violation of that, it could be argued; if Ken Starr would put a little mental energy into something like that, I think it would be pretty easy to show. Also in The Constitution it says that a treaty ratified by the Congress has the force of law, and becomes "a law of the land." Now one treaty we have ratified is the United Nations charter, and it says that a member country cannot use armed force against

another member country without the approval of the Security Council. In this particular case, of course, Clinton completely circumvented the UN by beginning the bombing just at the time as the UNSCOM report was being discussed by the Security Council. So I think that the serious and legitimate reasons impeach this man is for the reckless use of American military power to pursue his own personal ends, in this case to distract from the rather trivial scandal involving Monica Lewinsky.

Darius: Why hasn't Ken Starr...or, I guess Trent Lott mentioned that he thinks that the timing of the attacks are a little suspicious...but why isn't anyone bringing that up? Why isn't the focus of the impeachment changing to what could be

Monicagate grounds while cheering and having a tremendous overwhelming bipartisan vote of support for the military action against Iraq.

J: The best word that I can think of to describe that scene is corrupt. It's tough to listen to the impeachment proceedings and also be paying attention to what's going on in Iraq and shake your head and think "Is this the end?" Do you feel that the United States is becoming politically unstable? Do you feel that our government is possibly collapsing?

B: Well, no I don't think so. I wish it were more unstable in some more serious ways, and I think that if they were pursuing impeachment along the lines I'm proposing, that that would be

to do is shift who our puppet leader is; we're going to have one leader who's backed by the huge corporations replaced by another one who'll be a blank check for the corporations. Do you think there's some legitimacy to that idea?

B: I don't know if it would shake the stability of government but I think what it would do is challenge the use of war as a public relations measure. And that's what we've been seeing...its not only in this country, increasingly in the last few decades. I would give Margaret Thatcher the credit, if that's what it is, for discovering this use of war. Historically, war is supposed to be an instrument of foreign policy, strategic concerns and so on. With her war in the Falklands in the late seventies it was very hard to find any strategic justification. But it did save her. Her

the public has been complicit in that, over and over.

D: At the same time that Bill Clinton could be using this war to increase his popularity and save his skin, isn't it in effect rallying the Iraqis around Saddam Hussein? While our government is claiming to want to undermine the Hussein Government, isn't it in effect strengthening it under your view of what war does to the population and leaders?

B: I would guess so, but I don't have any information. I don't think in Iraq they do popularity polls and surveys on Saddam Hussein's popularity. But that effect has been noted before when Clinton threatened bombings and did not go ahead with it. There seemed to be a surge of nationalist unity around Saddam Hussein, which is of course the exact opposite of what we should be trying to accomplish.

## Barbara Ehrenreich

considered war crimes?

B: I'm not saying war crimes. I'm saying these here are violations of US law, not of some vague international law (though I wish international law wasn't

so vague) but these are violations of American law. Why? Beats me! Why Congress would want to continue this impeachment process, this weird puritanical crusade, basically to establish that this guy lied to cover up his little sneaky moments of fun in the Oval Office. That they'd rather do that even as their own members...you know, Republicans like Henry Hyde and Bob Livingston have incurred severe...let's call it collateral damage from this puritanical crusade, because they themselves are veteran adulterers. So there's been a real price for the Republicans to pay; I'd say the highest being the loss of Bob Livingston, today I guess decided that his own past is to dirty to continue with this. Yet they persist, and I think what that tells us is something about the magical power of war — not only in our culture, but in many cultures — that as soon as the bombs start, as soon as the blood is shed, there's sort of a sacred quality to those activities and criticism is supposed to cease. So you have the strange, bizarre spectacle of Congress this week continuing to pursue the impeachment on the

more serious grounds. I mean, all that's going to happen is that we are going to replace Clinton with Gore, most likely; I'm not making any predictions, I wouldn't try to. But that's no big change. Nobody is challenging the really scary thing, which is the personal use of military power to save, or attempt to save, Clinton's skin. I shouldn't say nobody, because there are a few people who have spoken out and unfortunately aren't getting much of a hearing. One of them is a law professor, Francis Boyle, who is in the University of Illinois at Champaign...who is trying to initiate an impeachment proceeding on the basis of the "Wag the Dog" events. There's also been a statement made by attorney Michael Rattner at the Center for Constitutional Rights in New York, and Jules Lobell at the University of Pittsburgh calling for impeachment on these real grounds, that is, impeachment for the right reasons.

D: Do you think that maybe that the reason they're not pursuing what we'd call these real grounds is that it would actually cause instability in our government? That all that this is going

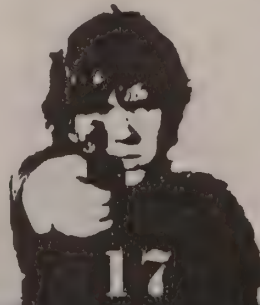
## Attacks War

popularity had been very low, the British economy had been weak, and she produced a surge of nationalism and excitement which kept her in office for a long, long time. You could say a similar thing about Milosevic in Bosnia. There was another leader who was in very bad shape, big economic problems, popularity low; and he pushed that same button. Because leaders have figured out the psychology of war: That if you invoke nationalism, you start the bloodshed, it has this sort of magical power to rally people around the leaders. The same could be said of at least George Bush's partial motives in the Gulf War. Remember, his popularity was down in the thirty percentile range, before he began "Operation Desert Shield," and then by the end of the little war, it was up to ninety percent. It didn't last, but I think that this is a very frightening thing, a very dangerous trend, that heads of state have figured out "here's an additional use of war." Not that war is something I'm for in most cases anyway. But here's an even more trivial use of war. Just for a psychological, domestic effect, and to improve the popularity ratings of some heads of state. I think we do have to confront that. I mean, that's the terrible thing to me. We may get past this...we may get past the military action, we may get past the impeachment without understanding that that's what's been going on and that the public has been party to that, that

J: Let's talk about some of the topics you cover in your book "Blood Rites." Could you address some of the current myths about war, and their relationship to the public's attitude towards the conflict (if you want to say that word) that were having with Iraq right now?

B: Well, there are so many myths about war. What I address in my book is this sacralization of war. The way so many cultures have tended to treat war as something holy and sacred. We know in some part of our brains that what's going on is the least holy and sacred undertaking there is — that is killing — which is ordinarily in other contexts a crime. Yet this has a way of rallying people, it creates a kind of enthusiasm. Ancient rulers didn't use war in quite the same way, but they used blood sacrifice in the same way. Rites of blood sacrifice of animals or humans which the leader would preside over. Just that ability to shed blood, in a very primitive way, tends to legitimate leadership. I think that's something we do have to confront, because on another rational level of our minds we know that's not the kind of leadership we want or the kind of person we want to reward.

D: Could that rallying around the leader who sheds blood because we feel that if they have the power to shed blood, that if they're shedding someone else's





*blood it's better than them shedding our blood?*

B: That may be. I don't know if that's part of it or not. But this also extends outside of the foreign policy realm into governors of US states for whom it has become a kind of ritual to show your enthusiasm for capital punishment, preferably by presiding over the execution of somebody who is only dubiously guilty. Remember in 1992, when Clinton was being tormented by the Jennifer Flowers scandal, he rushed back to Arkansas in the middle of his presidential campaign to preside over the execution of a severely retarded black man who many people argued should not be executed because he didn't really have any concept of what crime he committed. But this has sort of become a rite of passage for leaders: they have to show a willingness to shed blood. I think it's something that we have to confront.

J: Barbara, you've written about peace-keeping, and you've said that peace-keeping is the right thing to do, it's just that the military is the wrong thing to do it with. Now what about the claim that the attack on Iraq will prevent a worse future catastrophe? Do you accept that claim?

B: No. Look at the very simple practical fact that they're not bombing what they think are sites that are manufacturing biological and chemical weapons. It would be great if you could get rid of them, right? But you can't bomb them because then you release all these toxins into the air. It's not known what the effect will be in terms of peace or war in the longterm. That's not thought out. We haven't been told what the end point is, what the goal of these bombings are. In fact, there's always been a weapon, if I can use that word, that could have been used to peaceful effect with Iraq, and that is sanctions. The promise of lifting the sanctions as a reward for, say, greater cooperation with the weapons inspections. But in recent months the United States has talked about the sanctions for all practical purposes eternal. So they took away the incentive that there was for some kind of cooperation on Iraq's part. It almost looks as if there were efforts to keep Iraq in this belligerent, threatened and threatening stance so it's there as a potential target for the US.

J: So you don't think these attacks would be happening if the UN and especially the United

## Noam Chomsky on Iraq...

*While Noam Chomsky was too busy to talk on the phone, he was able to respond to some questions and comments that I have heard repeated by pro-sanctions bombing apologists and pundits. For those whose exposure to Chomsky is just now beginning, he has a new book out, called The Common Good. Another really good book to read is Manufacturing Consent. It's all about propaganda in the mainstream media. Keep in mind that these are informal answers to questions posed on Dec. 15, before the recent wave of US bombings.*

Chomsky: On your queries, a few much too brief comments:

ME (Don Wiskerando): "Saddam" wouldn't give anyone food (medicine, etc.) even if the sanctions were lifted."

Chomsky: There is no doubt that Saddam is a monster, who has committed awful crimes. But recall that the worst of them, by far (gassing of Kurds, torture of dissidents, an immense trail of corpses) occurred while he was a great friend and trading partner of the US and UK, which had no objections to his crimes — and in fact returned to tacit support for the worst of them immediately after the war ended. Also, it's highly unlikely that he "wouldn't give anyone food (medicine, etc.) even if the sanctions were lifted," and everyone who makes that claim knows it perfectly well. Pre-sanctions, Iraq was a hideous place, but with some of the highest levels of nutrition, health, etc. among the "developing countries." That was Saddam, our monstrous friend.

ME: "We would only bomb chem weapons, bio weapons, etc. factories (even though we don't know where those are, since 'he is playing a shell game.')

C: The stories about "what we would bomb" are fairy tales, and everyone who writes about it knows that too. No one knows what will be hit. There's another fact that everyone knows too. The only way to prevent some country from developing weapons of mass destruction is to reduce the country to the stone age. If there is a functioning infrastructure, educational system, research laboratories, etc., they can develop these weapons, even if every one is destroyed tomorrow.

ME: "We will take good care that civilians don't get hurt in bombings."

C: On taking care that civilians don't get hurt, that's not US policy — and wouldn't be feasible even if it were. Have a look at Somalia, where there was virtually no organized opposition, and the US (in Clinton's watch) killed thousands of Somali civilians by massive use of force and often gross violations of Geneva conventions.

ME: For that matter, what happens to the surrounding area when you blow up a nerve gas factory?"

C: What happens to surrounding areas? No one has a clue.

ME: "If we lift the sanctions, he will build more weapons of mass destruction (womd) and threaten (a) the security of the united states b) the peace loving israelis c) the respect of the UN d) all of the above."

C: That he'll build more weapons of mass destruction unless we virtually obliterate the country is likely. That this is a threat to US security is dubious — the US didn't regard their murderous friend as a security threat when he was doing that in the '80s (with the help of the US and other Western powers, again). On the "peace-loving Israelis," no need to comment. Or on the UN. The man is plainly a major war criminal, and a threat to anyone's security, but that's not what bothers the US — demonstrably. It was true up until August 1990, and again in March 1991. In fact, those were the worst periods of his crimes, and he was a fine guy by US/UK standards.

ME: "How big of a threat can Iraq really be?"

C: Very big. Same with any country with a functioning infrastructure and a degree of development. The US has come close to blowing up the world more times than one would like to recall. Israel's nuclear threat is probably aimed more against the US than any regional power — if you stop supporting us in what we do, we will "go crazy," as Israeli officials have been warning since the '50s. Same down the line. Of course, Saddam is unusual in the grotesque nature of his crimes — almost all, with US tolerance and support.

ME: "How feasible is it to assume that all weapons can be eliminated?"

C: Can all weapons be eliminated? Not unless the major powers take the initiative. Consider the nuclear nonproliferation treaty. The nuclear powers would not permit language calling for elimination of nuclear weapons (which may well destroy civilization), but they did agree to "good faith" efforts to eliminate them, which of course they have not been carrying out. Pakistan claims to need nuclear weapons to defend itself against India, India the same against China, China against Russia, Russia against the US, the US against Russia. The logic is clear. Refusal of the nuclear powers to live up to the treaty is a virtual guarantee of proliferation — which is not to say that willingness to implement it would prevent proliferation. A different question.

ME: "If President Hussein really hiding stuff, moving stuff, etc. would it be possible for them to move all that stuff in the time frame that inspections stop?"

C: It's hard to doubt that Hussein is hiding, moving, concealing, lying, etc. Everyone assumes that; everyone serious recognizes that even if he didn't, and everything was destroyed, it would all be back before too long if Iraq remains a viable country. I doubt that these interactions have much to do with eliminating weapons of mass destruction.

*States would have sat down with the Iraqi government and discussed some sort of timetable for lifting the sanctions.*

B: Well, I can't predict...can't say that for sure, but I'm saying that's sort of a first thing you'd try, right? I mean, I don't approve of the sanctions, because the victims of those have been innocent victims, civilians who have already been victims of Saddam Hussein as a dictator. We know the terrible numbers of deaths from these. It's estimated by UNICEF that 5-6000 children die every month since the sanctions

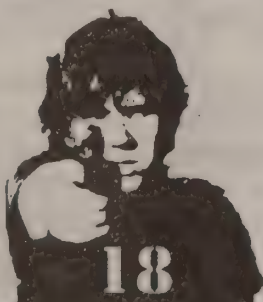
have been in place because of lack of food, lack of medicine and so forth. So it would be great to see those lifted, and at least the promise of lifting them

could have been used for some leverage against Saddam Hussein. By the way, it's not clear that he did anything new to provoke this latest wave of bombings. The report that Richard Butler submitted to the United Nations (but of course leaked to the United States first) on the weapons inspections said that a majority (his words) of sites where inspections were to be carried out, the Iraqis were cooperative. And he didn't say how many, whether that's 59% or 99%, but it was a pretty routine report. It was not a smoking gun, it was not some new slap in the

face from Saddam Hussein. This is the kind of thing that I would like to see Congress arguing. Seriously arguing. And then the Senate arguing. How much this was truly an unprovoked, "wag the dog" excursion.

J: You wrote a book called Snarling Citizen, and in that book you say that telecommunications were supposed to make us "smarter, more connected, better able to right wrongs, but the collective mind that emerges from our vast media circuitry

to page 27





# KDVS 90.3 FM Winter 1999 Program Grid

Broadcasting on the internet  
<http://www.kdvs.org>

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	DJ Will - "Hip Hop Radio" <b>HIP HOP</b> alt w/ "Head In A Water Cooler" <b>OTHER</b>	Mick Mucus "Mick Mucus' H.C Party - The Chicken Years" <b>ECLECTIC</b>	Zero "Disco Inferno" <b>HARDCORE/TECHNO/ JUNGLE/INDUSTRIAL/YOUR MOM</b>
2:00AM	Jackie and Kassia "Eclectic" <b>HIP HOP/PUNK/HARDCORE/ ELECTRONIC</b>	Kevin Reed - "Kevin Reed Show" <b>JAZZ</b> alt w/ DJ Glen - "Homegrown House" <b>ACID JAZZ/HOUSE/DISCO/FUNK</b>	David and Josh - "Time for Glue Sniffin" <b>JAZZ/FUNK/TRIP-HOP</b> alt w/ glicha and Timothy - "2Hr. Electric Plastic Cogwheel Hour" <b>INDUSTRIAL</b>
4:00AM	Nikki and Lisa "Let's Go!" <b>PUNK/COOLNESS</b>	Little Timmy & Ugly Mark - "Little Timmy & Ugly Mark" <b>ROCK/INDIE/SURF/PUNK/SKA/OI/ROCKABILLY</b> alt w/ Jocelyn - "Punk Rawk/Oi/Hardcore" <b>PUNK/HARDCORE</b>	Kevin Class, Jacob - "We Play the Music Eclectic" <b>ECLECTIC</b> alt w/ DJ Lee - "The Funk You Want" <b>ECLECTIC</b>
6:00AM	DJ Toasty "Japanese For Everyone Alpha II" <b>J-POP</b>	Sara "Symphonic Blitzkrieg" <b>CLASSICAL/MODERN COMP/POETRY</b>	Bill Wagman "Mr. Wagman's Neighbor- hood" <b>ECLECTIC / FOLK</b>
8:30AM	<b>THE PM SHOW</b>	<b>MAKING CONTACT</b>	<b>WE'RE SCIENCE</b>
9:30AM	DJ Porta Irie "Reggae Roots Session" <b>REGGAE</b>	Will "Standing on the Verge" <b>HIP HOP</b>	Organ Donor "Fuckulator" <b>HELLA MELLOW</b>
Noon	Michael Mercury "An Astrological Point of View" <b>ASTROLOGY TALK</b>	Bill and Steve "Our Minds Are Making Ashtrays in Detroit" <b>ECLECTIC</b>	Sean P. Syrup "Monomaniacal Roadstop Dance Party" <b>SURF/ROCK/PUNK/GARAGE</b>
2:30PM	Genevieve and Glen "G&G's Sound-O-Rama" <b>OTHER</b>	Johnny Zhivago "Picnic Player Squishing Machine" <b>INDIE POP/EASY LISTENING</b>	James "Monolithic Reverberation" <b>FREE JAZZ/MODERN COMP/NOISE/IMPROV</b>
5:00PM	<b>Station Eye Than Dend</b>	<b>Station Eye Than Dend</b>	<b>Station Eye Than Dend</b>
6:00PM	Todd Urick "Hometown Atrocities" <b>SURF / PUNK / HARDCORE / ROCK / NO FUN</b>	<b>AGGIE TALK</b>	Ben "The Sheet Metal Planter Box" <b>INDUSTRIAL/ELECTRO/ NOISE</b>
8:00PM	DJ Sakura - "Music By Which to Kill Yourself"	Holmes and brian "Office Products" <b>MOSTLY MACHINES</b>	<b>KDVS RADIO THEATER</b>
9:00PM	<b>PEACEPUNK/ARTPUNK/EMOCORE</b> alt w/ Erich Zann - "Cthonic Meditation" <b>SHOGGOTHS</b>	<b>9:00pm</b> Justin "All That for Dummies" <b>ROCK / PUNK</b>	Sultana Swank "Sultana's Skabaret" <b>SKA / ROCKSTEADY</b>
10:00PM	DJ TAO - "The Insomniac Breakbeat Show" <b>DRUM AND BASS</b> alt w/ dr_XeNo - "TeK-IndUced EuPHoria" <b>LIVE MIXING</b>	<b>11:00pm</b> Timothy J. Matranga "Surf / Instru Hour" <b>SURF / PSYCH</b>	Riff-Raff "Soundbombing" <b>HIP-HOP</b>



Request Line: (530) 752-2777

THURSDAY	FRIDAY	SATURDAY	SUNDAY
Dave - "International" PUNK/HARDCORE alt w/ Soundwave AKA the Milkcrate Bandit - "Hip Hop Wreck Center" HIP HOP	Rijk "Säätekin Süklääkuaretettua Päskää" PUNK / HARDCORE	The Pirate and the AOD "Pokey in the Bobo" PUNK / HARDCORE / METAL	Punk Roge "NEONATE - Newlife" PUNK / HARDCORE / METAL / EMO / CRUST / OI
PR DAN and Sideshow Anton "Spatula Free Radio" PUNK/HARDCORE alt w/ DJ Who and DJ Stutter "Not Offbeat" JAZZ/INDIE ROCK	Aaron and James - "The Manic Hour" PUNK/HARDCORE/SKA alt w/ Tyrant and Pubes - "Donkey Punchers" HIP HOP	<del>7:00am</del> DJ Tanner "Zigzag Ha" ECLECTIC alt w/ Father Greg "The Lord's Sermon" METAL	Josh - "And Other Assorted Strange- ness" NOVELTY/OTHER alt w/ Matt - "Deaf in My Right Ear" METAL/PUNK/HARDCORE
Mad Hatter "The Tea Party" ECLECTIC	T.F. "Trailerpark Fashion Chic SURF/PUNK/INDIE/ ROCKABILLY	Martha Noble "Reflections" GOSPEL/ECLECTIC <del>7:00am</del> Celeste "The Sonic Satellite" REGGAE/LATIN/DANCEHALL	Aliane Murphy / Bobby Henderson "Songs of Praise Gospel" GOSPEL <del>8:00am</del>
Scott Sinclair and Wild Bill "The Morning Show" SURF/ROCK/SKA/ PUNK/BLUES	Ray Jensen "Patent Applied For" ROCK/BLUES	Robyne Fawx alt w/ Peter Schiffman "Saturday Morning Folk Show" FOLK	Bernard Benson "In Focus and Perspective" PUBLIC AFFAIRS
<b>RADIO NATION</b>	<b>ME AND MARIO</b> <b>ETX</b>	Steven A. Scott & Lucero Cabral "Canto Nuevo y Tradicion" LATINO <del>3:00 pm</del>	Gary Saylin alt w/ Rich Blackmar alt. w/ Mindy Steuer "Island Radio Cafe" REGGAE / JAZZ / SKA / ECLECTIC / HAWAIIAN
Big Ash "Big Ash's Bowl o' Chili" BLUES/SOUL	Lorena "Sonidos de Latino America" LATIN ECLECTIC	Gil Medovoy "Crossing Continents" WORLD	<del>1:00 pm</del> Damany Fisher and Alex Heien "No Room For Squares" STRAIGHT AHEAD/LATIN JAZZ <del>4:00 pm</del>
Tony Nunes "Iconoclasm for the Mind" JAZZ/INDIE ROCK	DJ Sarah & the Undercover Hippie "Still Not A Playa" INDIE/INDUSTRIAL/TECHNO		Brian Faulkner "Nothing Exceeds Like Excess" PSYCH/PROG/DRONE/ NOISE/WHATEVER <del>7:00pm</del>
Zima - "No Turntable Juggling" INDUSTRIAL/EXPERIMENTAL alt w/ DJ Nix - "Kitty Kat Hip Hop" HIP HOP/JUNGLE	Kris P. Helicopter "The Grateful Dead Hour" ROCK/FREE-JAZZ/SOUL/NOISE		J.D. Esq. & Angel Child "Front Porch Blues Show" Acoustic (7-8) and Electric (8-10) BLUES <del>10:00pm</del>
<b>Speaking in Tongues</b>	<b>AGGIE SPORTS</b>	<b>AGGIE SPORTS</b>	Timothy J. Matranga "Kicksville 29 B.C." ROCK N' ROLL
Mona and Danae "The Indie Pop Cul- De-Sac" INDIE		Claudia Acevedo - "Sin Fronteras" SPANISH ROCK	
Megan "Chicks & Cars" ROCK N' ROLL <del>10:00 pm</del>	DAC - "User Serviceable Radio Network" OTHER alt w/ Jefferey Fekete - "Today Abberation, Tomorrow's Fashion" ECLECTIC	JOE FRANK	
KDVS TOP TEN			
LIVE IN STUDIO A			



# MONDAY

mid-2 AM

DJ Will

## Hip Hop Radio

"Hip hop and all things related (soul, jazz, breaks, drum and bass, abstract shit, etc...) but mostly hip hop."

alt. w/

**Head in a Water Cooler**  
"Detailed show description"

2-4 AM

Jackie and Kassia

## Eclectic

"Mainly electronic, some hip hop, punk, etc. for spice. Good conversation -- energetic to the max."

4-6 AM

Nikki and Lisa

## Let's Go!

"Punk/other cool stuff. Wake up and listen. Wake up and listen! It wouldn't hurt to miss an hour or so sleep."

6-8:30 AM

DJ Toasty

## Japanese for Everyone Alpha II

"Blood of 1000 DJ's": In this episode of Japanese for everyone, DJ Toasty must slay 1000 evil commercial DJ's, armed with only his mystical turntable, Gassan."

8:30 to 9:30 AM

## The PM Show

Hosted by Patrick McGilvray and Mark LaScola

"A talk show featuring commentary on social, political, and environmental issues from a progressive angle. Calls are welcomed."

9:30AM-noon

DJ Porta Irie

## Reggae Roots Session

"The best in reggae, rocksteady, roots, and dancehall with a whole lot of dub."

noon-2:30 PM

Michael Mercury

## An Astrological Point of View

"Call in personal personal problems and predictions of energy."

2:30-5 PM

Genevieve and Glen

## G&G's Sound-O-Rama

"Bringing you the best in genreless fun since 1998."

5-6 PM

## Better Live Than Dead

Hosted by Don Dudley

"A variety of topics are presented, especially those related to UC Davis and the surrounding community."

alt. w/

## Printed Matter On The Air

Elisabeth Sherwin

"Writers and authors are interviewed on the air."

6-8 PM

Todd Urlick

## Hometown Atrocities

"Underground rock and roll from surf to hardcore, mainly from '76 to the present, with an occasional primitive 60's tune thrown in. Show features new releases. It might be fun."

8-10 PM

DJ Sakura

## Music By Which to Kill Yourself

"An eclectic mix of different subgenres of punk with an emphasis on emo-core and art-damaged punk."

alt. w/

Erich Zann

## Cthonic Meditation

"A mix of dark ambient, death industrial, and ritual ambience...locations both calm and unusually unnerving, filled with the voices of the dead and dreaming."

10 PM-mid

dr. XeNo

## Tek-IndUced EuPHoria

"Live PLURry d.j. sets for tha Hedz"

alt. w/

DJ TAO

## The Insomniac Breakbeat Show

"This show represents the genre of urban breakbeat music culture known as 'drum and bass' or 'jungle'. Droppin' all the releases and older favorites. Occasional live mixing and special guest DJs. Also, a little bit of hip hop and turntablism flavor."

# TUESDAY

mid-2 AM

Mick Mucus  
**Mick Mucus' Hardcore Party**  
"The only show."

2-4 AM

Kevin Reed

## Kevin Reed Show

"Jazz that doesn't get played on KXJZ."

alt. w/

DJ Glen

## Homegrown House

"Live mixing and DJs and cool stuff like that."

4-6 AM

Little Timmy and Ugly Mark

## Little Timmy and Ugly Mark

"We'll play a lot of groovin' tunes for those mellow dudes! A lot of new releases."

alt. w/

Jocelyn

## Punk Rawk/Oi/Hardcore

"Old punk, good new punk, tune in to hear all the good stuff."

6-8:30 AM

Sara

## Symphonic Blitzkrieg

"Classical/Modern Composition/Poetry"

8:30 to 9 AM

## Making Contact

produced by the National Radio Project, Oakland  
"An international radio program seeking to create connections between people, vital ideas, and important information."

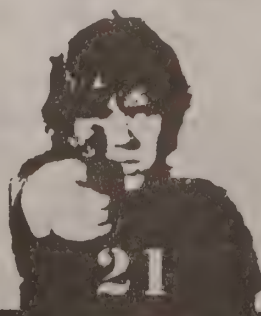
9-9:30 AM

## Latino USA

A production partnership of the center for Mexican-American studies and KUT FM at the University of Texas at Austin and is distributed by National Public Radio.

"The radio journal of Latino news and culture."

9:30 AM-noon



Will

## Standing on the Verge

"Hip hop on the one, old samples on the two, and reggae and stuff for syncopation..."

noon-2:30 PM

Bill and Steve

## Our Minds Are Making Ashtrays in Detroit

"Steve: I dug up Frank Zappa's body and put it in my garage. Now Bill and Stormy want to play with it. No way. I mean, Bill has that baby hanging up in his garage. Play with that!"

2:30-5 PM

Johnny Zhivago

## Picnic Player Penny Squishing Machine

"Indie pop, twee pop, bossanova pop, disco pop, orchestral pop, C86 pop...really wimpy, sensitive music. Tune in and bust a move."

5-6 PM

## Down the Memory Hole

hosted Don Wiskerando and Quresh Latif

"An interview-oriented program dealing with current movements against international violence, environmental destruction, and political corruption. Topics affecting people locally as well as globally are addressed."

alt. w/

## Women's Rights in Marriage and Divorce

Hosted by Mahnaz Fereidouni

"An original perspective on women's rights and obligations in marriage and divorce."

6-7 PM

## AGGIE TALK

"UC Davis Aggie sports talk."

7-9 PM

Holmes and brian

## Office Products

"Mostly machines."

9-11 PM

Justin

## All That for Dummies

"Join Justin and the Evil Spider (when he crawls out of his spider hole) on a wacky punk rock adventure."

11 PM-mid

Timothy J Matraga  
**Surf/Psych Hour**

"One week surf, one week psych, one week both, then return to surf."

# WEDNESDAY

mid-2 AM

Zero

## Disco Inferno

"Hardcore/Techno/Jungle/Industrial/Your Mom"

2-4 AM

David and Josh

## Time for Glue Sniffin'

"Fricken crazy! Wacky! Looney! Award-winning jazz, trip-hop, and things in between. Oh yeah lots of guests."

alt. w/

glitch and Timothy

## 2 Hr. Electric Plastic Cogwheel Hour

"Industrial flowers and other Tek stuff."

4-6 AM

Kevin Class and Jacob

## We Play the Music Eclectic

"A controlled free-for-all each week, featuring any and all styles of music, live interviews, skits, and live performances."

alt. w/

DJ Lee

## The FUNK You Want

"Eclectic funk, hip-hop, rap, mixed with industrial, ska gospel - everything you're dying to listen to!"

6-8:30 AM

Bill Wagman

## Mr. Wagman's Neighborhood

"Folk, country, roots rock, rock, rockabilly, and the occasional piece of cheese."

8:30 to 9:30 AM

## We're Science

produced by Public Radio KUMR

"A question-and-answer show about neat science things. Back by popular demand."

9:30 AM-noon

Organ Donor

## Fuckulator

"Hella mellow."

noon-2:30 PM

Sean P. Syrup

## Monomaniacal Road Stop



## Programs

### Dance Party

"Surf, rock, garage, and punk."

2:30-5 PM

James

### Monolithic Reverberation

"Avant-garde music covering structure, restructure, and anti-structure. Free jazz, percussion, and electronics oriented modern composition, noise, and improvisation in general."

5-6 PM

### Open Hearings

Hosted by Bob Reed  
"A hidden history of the drug war. A mindblowing teach-in."  
alt. w/

5-5:30 PM

### Peer Counselling in Sexuality

Hosted by Mariah Faris  
"College students discussing subjects related to sexuality; hosts and guests provide support and education. Listeners are invited to call."

followed by

5:30 to 6 PM

### Health Advocates

Hosted by Melanie Coronel, Marc Hassid, and Rachel McKinnon  
"Health Advocates are peer educators, serving the Davis community with free counseling, presentations and nutritional assessments. We're trained in areas of nutrition, stress management, eating disorders, alcohol and drug use, and general health and wellness issues. We can be contacted at 752-9651 or by stopping by our office in Cowell Health Center."

6-8 PM

Ben

### The Sheet Metal Planter Box

"You're walking outside listening to industrial on your Discman, but you trip, hit one of those sheetmetal planter boxes and only hear static. The remaining time is spent destroying the box before it's time to continue on your journey into the plastic maze."

8-9 PM

### KDVS Radio Theater

"Original, locally produced

radio dramas."

9-10 PM

Sultana Swank

### Sultana's Skabaret

"More ska and rocksteady than you can shake a stick at. Name a wave, I play it. Corporate ska is dumb. Tune in for tickets and interviews with your favorite ska heartthrobs."

10 PM-mid

Riff Raff

### Soundbombing

"I own Sacramento hip-hop airwaves."

## THURSDAY

mid-2 AM

Dave

### International: Crust, Grind, Hardcore

"The best of crust, grind, and hardcore from all over the globe! Intense! Calls welcome, ticket giveaways, and more."

alt. w/

Soundwave aka the Milkcrate Bandit

### Hip Hop Wreck Center

"The most wreck you can catch without an airbag. The newest cuts, livest mixes, tight freestyles."

2-4 AM

DJ Who and DJ Stutter

### Not Offbeat

"Jazz and indie rock with an occasional pinch of hip-hop or techno wrapped in Who's witty banter and Stutter's insights. Low-Call!"

alt. w/

PR Dan and Sideshow

Anton

### Spatula Free Radio

"Punk/Hardcore, Surf, Emo, Talk, Live Calls, Grind, Ass..."

4-6 AM

Mad Hatter

### The Tea Party

"Rotating between hip-hop and electronic frequencies (i.e. 1st and 3rd weeks electronic fuzz, 2nd and 4th hip hop."

6-8:30 AM

Scot Sinclair and Wild Bill

### The Morning Show

"Local bands, blues, rock, punk."

8:30 to 9:30 AM

### Radio Nation

produced by the Nation Institute, New York  
"The radio version of *The Nation* magazine."

9:30 AM-noon

Big Ash

### Big Ash's Bowl O' Chili

"Upbeat blues and soul for the dancing inclined."

noon-2:30 PM

Tony Nunes

### Iconoclasm for the Mind

"A variety of new and old sounds."

2:30-5 PM

Zima

### No Turntable Juggling

"Noise, weird, industrial, poop, etc."

alt. w/

DJ Nix

### Kitty Kat Hip Hop

"Hip hop for my kitty kat."

5-6 PM

### Speaking In Tongues

Hosted by Richard Estes and Ron Glick

"A unique show featuring labor, environmental, and social and political topics affecting those locally as well as internationally. Callers are welcome and interviews are regularly conducted."

6-8 PM

Mona and Danae

### The Indie Pop Cul-De-Sac

"Indie rock, indie pop, requests, stupid."

8-10 PM

Megan

### Chicks and Cars

"Hormone addled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat-parties were abandoned for freak-outs, but well before they became mechanics or lawyers."

10-11 PM

### KDVS TOP TEN

"Based on weekly airplay."

11PM-mid

### LIVE IN STUDIO A

"Bands play live on the air."

## FRIDAY

mid-2 AM

Rijk

### Säätökä

### Suklaäkuaretettua Paskää

"Usually a hardcore/grind show focusing on no scene in particular. Sometimes I wimp out and play rugged motor city rawk and roll or 77-83 punk rarities. Intense is the word."

2-4 AM

Aaron and James

### The Manic Hour

"Punk, hardcore, ska (any kind), and whatever else we want to play."

alt. w/

Tyrant & Pubes

### Donkey Punchers

"Hip hop mix show"

4-6 AM

T.F.

### Trallerpark Fashion Chic

"Surf/Punk/Rock/Indie/Rockabilly"

6-8:30 AM

Ray Jensen

### Patent Applied For

"A potpourri of the blues and rock and roll emphasizing the electric guitar and meant to be played loud."

8:30 to 9 AM

### Me & Mario

Produced by WAMC National Productions and hosted by former governor of New York Mario Cuomo and Professor Alan Chartock. "Comedy and progressive politics. A unique and fun show."

9 to 9:30 AM

### 51%

Hosted by Jean Neff and Beth Angler

Produced by WAMC National Productions with the assistance of Russell Sage College "for women of the world, in the world, and for the world."

9:30 AM-noon

Lorena

### Sonidos de Latino America

"Latin eclectic"

noon-12:30 PM

### THE KDVS NOON NEWS

"Up to a half hour of campus and city news."

12:30-2:30 PM

DJ Sarah and the Undercover Hippie

### Still Not a Playa

"Playing indie, industrial, goth, drum and bass, and techno."

2:30-4:30

Kris P. Helicopter

### The Grateful Dead Hour

"It's got Jerry Garcia and shit."

4:30-5:30 PM

(first Friday of the month)

### The Zapatista Hour

Victor Rivera, Mario Galvan, and Phil Goldvarg of the Sacramento Zapatista Solidarity Coalition host a program about struggles for justice and against oppression in the mountains of the Mexican Southeast and everywhere in the world. Guests and interviews are featured and calls are welcome. Production support provided by Don Wiskerando.

(2nd and 3rd, sometimes fourth Friday of the month)

### MedLine

Hosted by Hanieh Rad  
"Health issues of concern to local communities are discussed. Listeners are encouraged to call in. New on KDVS."

(last Friday of the month)

### Healthy Habits

Hosted by Sadie Hall  
"A long-running health show featuring insightful interviews and advice. Calls from listeners are encouraged."

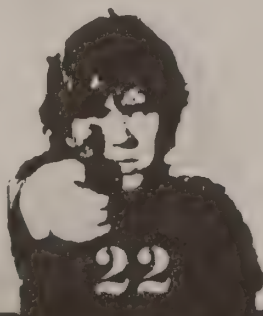
5:30-9:30 PM

### AGGIE SPORTS

9:30-mid

Jefferey Fekete

### Today's Aberration, Tomorrow's Fashion





## Programs

"Fresh from the oven new releases: ambient, techno, rock/indie, surf, punk and more baked to perfection."

alt. w/  
DJ DAC  
USRN

## SATURDAY

mid-3 AM

Pirate and AOD  
**Slappy Groin's Party Bo-bo**

"Punk, metal, thrash, and hardcore. Prizes, insults, live phone calls, dumb stuff, etc."

3 AM-6 AM

DJ Tanner  
**Zigzag Ha**

"Everything a kid could want from jazz to surf to electronica."

alt. w/

Father Greg

**The Lord's Sermon**

"Underground metal show focusing on death and black metal."

6-7 AM

Martha Noble  
**Reflections**

"I play alternative Christian and gospel music - poems and prose food for thought, meditation show."

7-9 AM

Celeste

**The Sonic Satellite**

"An upbeat mix of reggae, latin, dancehall, and anything to get you groovin'. Not recommended for the humor-impaired."

9 AM-noon

Robyne Fawx alt. w/ Peter Schiffman

**The Saturday Morning Folk Show**

"Traditional and contemporary folk and acoustic music."

noon-3 PM

Steven A. Scott and Lucero Arellano Cabral

**Canto Nuevo y Tradición**  
Latino folkloric/traditional/revolutionary. Afro-Cuban and Latin jazz.

3-5:30 PM

Gil Medovoy

**Crossing Continents**

"Far-East, Indian subconti-

nent, and Mid-East Mediterranean."

5:30-9:30 PM

**AGGIE SPORTS**

9:30 PM-11 PM

Claudia Acevedo

**Sin Fronteras**

"Spanish rock, etc. foreign Hispanic"

11 PM-mid

**JOE FRANK**

## SUNDAY

mid-3 AM

Punk Roge

**NEONATE New Life**

"I play punk and hardcore with tickets to give away. Live on air callers. Where the chaos is always free."

3-6 AM

Josh

**And Other Assorted Strangeness**

"Music from bands that don't take themselves seriously, and from bands that shouldn't."

alt. w/

Matt

**Deaf in My Right Ear**

"That's right, and now you can be too. This is the mix of hardcore and metal that did it."

6-8 AM

Aliane Murphy, Bobby Henderson

**Songs of Praise**

"Gospel"

8-10 AM

Bernard Benson

**In Focus/Perspective**

"In Focus - A religious talk show whose theme is to solve problems of students and the community in light of scripture. Perspective - Live religious bands, choirs, plays, skits, testimonies, etc."

10 AM-1 PM

Gary Saylin

**Island Radio Café**

"Hawaiian, reggae, variety of music. Emphasising new reggae releases during the last hour."

alt. w/

Rich Blackmart

**Rockin' in Rhythm**

Archives

"Vintage jazz, blues, R&B, gospel, and reggae."

alt. w/

Mindy Steuer

**Cross Cultural Currents**

"Reggae, international."

1-4 PM

Damany Fisher and Alex Heien

**No Room for Squares**

"Straight ahead and Latin jazz"

4-7 PM

Brian Faulkner

**Nothing Exceeds Like Excess**

"Psych/prog/drone/noise/whatever, with an occasional emphasis on the underground music scenes of Japan and New Zealand."

7-8 PM

JD Esquire and Angel Child

**The Front Porch Blues**

**Show - Acoustic Edition**

"Acoustic, delta, and early Chicago blues for the down-home blues lover. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. Also featuring contemporary blues artists."

8-10 PM

JD Esquire and Angel Child

**The Front Porch Blues**

**Show - Electric Edition**

"This show is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz (the blues size), zydeco, soul, gospel, and blues that's not easy to classify."

10 PM-mid

Timothy J. Matranga

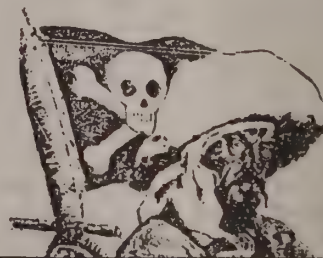
**Kicksville 29 B.C.**

"Raw-ass rock and roll, psych, mayhem, psychosis, and lots of nervous breakdown."

"To determine if a CD is counterfeit or pirated, check these seven points:

1. The packaging has blurry graphics, weak or bad color.
  2. The package or disc has misspelled words.
  3. The price is often way below retail value.
  4. You're buying it not in a store but at a flea market, from a street vendor, at a swap meet, in a concert parking lot.
  5. The record label is missing or it's a company you've never heard of.
  6. It has cheaply made insert cards, often without liner notes or multiple folds.
  7. The sound quality is poor."
- source: the Recording Industry Association of America webpage.

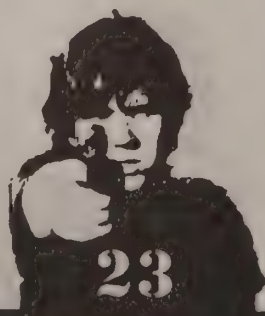
Sound familiar? KDVS.  
90.3 FM fully supports  
the death of corporate  
music. Arrrr...



### Ray Jensen's Top Ten of 1998

1. Cedell Davis - *For the Love of Jesus, Chapter Four*
2. Olu Dara - *In the World*
3. R.L. Burnside - *Sound Machine Groove*
4. Bad Livers - *Industry and Thrift*
5. Phoebe Snow - *I Can't Complain*
6. Hasil Adkins - *What the Hell Was I Thinking?*
7. One Too Many - *Made in New York*
8. Otis Rush - *Anyplace I'm Going*
9. Rick Fines - *Arcadia*
10. Jon Spencer Blues Explosion - *Acme*

Ray Jensen's "Patent Applied For" airs Friday mornings from 6-8:30 AM



23



Dec. 2, 1998

Interview via phone

One side of the phone line: Manteca, CA's very own avant-garde musician, Moe!Staiano. The other side of the line: A resident of Davis, CA, Jackie Yen, holding a microphone to a speakerphone

**Jackie:** OK, the first question, is Moe!Staiano your real name?

**Moe!:** Well, Staiano is the real name. It's uh... my real last name. And Moe was the nickname since 3 or 4 years old. And I added the exclamation mark after doing a show in Newport Massive Bookplace, where I got my start with this stuff. It was just Moe! and I added the last name just as a regular solo person, just as a regular musician more to say... rather than solo, when that other band *moe.* came out in New York. I basically won't call myself solo act because... I like doing other stuff with people. You know sometimes people do solo stuff, but they don't label themselves as being a soloer. Just so... I guess I wouldn't call myself that... anymore.

**J:** I was just about to ask you, if some of our KDvisionS readers have never heard your music before, how would you describe your music style to them?

**M:** Uh... Just drumming on found objects... basically the big things... Since I've been having a drum kit lately I've just been playing a lot more with that. But just for the live shows, it's me rummaging around through found objects. Sort of you know... a kitten in the toy store found all these objects and played around with them. Metal objects of... pressure tank tops, to vacuum cleaner tubes, to a piano frame. That's what I'm playing now, for example.

I guess going back to the solo thing, as you can tell, I'm trying to put a definition to this. You can't really define it... I do solo stuff, but I don't want to settle down with the title of being called "a solo artist". Even though you have solo stuff out, but that's not what you are solely based upon. You can do other things too. Like the Moe!Kestra that I do, and my stuff with Vacuum Tree Head or whatever else.

**J:** In terms of Moe!Kestra: I know you are the composer/ conductor for Moe!Kestra. What's the difference playing your own show versus playing with other people? Maybe composing a piece for 15, 20 people?

**Moe!:** Well, the basic difference is it's all improvised [with respect to] my solo performances. There's barely any written stuff with it. Since I have very limited

practice time on my metal stuff... All my metal stuff at home is just all put away, and I'm really unattracted to taking all my stuff out of the garage, setting them up, playing for a little bit, and putting them all away. Unlike the drum set: it's just all there and ready to go. So the performances are usually the practices themselves. Maybe sometimes I will bring stuff. Maybe I have little time at home and I'll take something, kind of like... we got a new idea with the metal stuff, and try that at shows or with my guitar or something like that. In the contrast of Moe!Kestra, it's all like ready prepared stuff. I know what I want to do

in terms of performances.

**J:** Do you make your own instruments? Like the metal stuff you use in your solo performances?

**M:** I would like to make some of the stuff. Right now I am trying to figure out a way, for the stuff I have, in terms of making racks to hold it up so it's not always falling over... The stuff is always falling over; it's kind of incorporated in the show. But I have other things which are good, which kind of demands it have an appropriate, satisfactory rack for them. The only thing I've made is a guitar... deconstructed, with nails hammered into it and added springs to it. Basically you can bow those on it, and it sounds really neat: it has an airy, subway sound to it. Because [it has] sort of a reverb resonance in it naturally; it's kind of neat. I would like to make more of these things, but you usually don't come across the \$16 guitars for them. There are other things I would like to do, but comes with money (it seems to be pretty hard for me to come up with money these days). [I want to make] a wheel vibrator, which will incorporate a motor, preferably variable speed, with these pulleys, and have this big wheel with 8 multi-feed vibrators, and you can have them tune to each different one. With the turn of the wheel, the motor will go over to the pick-

up. And you know the pick-ups can pick up a lot of frequencies, I mean electrical things that vibrate, but also like remote controls, different other motors, toys with electrical static, get picked up through the pick-ups. The vibrator... the difference being, when it turns, you have these 8 different tones possibly, almost in a way like a loop, this mechanical loop you would produce. That's something I would like to do somehow. Just blueprinting it out: like figure out how to have the wheel be held, what's going to be the wheel, what's going to hold the vibrator, how it's going to be mounted, and working at a good motor that's not going to be really fast, if not better: the motor can be [switched] to multi-speed or not.

**J:** Where do you usually find the stuff you play if you don't make your own?

**M:** They are either stolen, or brought or given to me.



We got some food pans when I worked at Pizza Hut. Somebody threw away... not really threw away, but they have holes in them, and someone said I could sneak them out.

But there are some things I took on my own turns... like the spatula: I took that out because when I pushed down ward where the grease was, it makes these neat tones out of it. I kind of inherited that while taking out of the garbage or deliveries, I used to sneak them out to my car. Or pressure tank tops: you walk, there'll be like... this pressure tank there with one of the tops, you would unscrew one of the tops, and just kind of walk off with it. Other stuff

would be like — which I haven't done for a long time — garbage pick-up. It's a way to find a TV set. I have not done TV destruction for a while...

**J:** I have a lot of questions associated with the destruction of TV sets later on... But I remember you have a *landmine* case, is that right?

**M:** Uh... I'm not sure it's actually a landmine. It could be, but I'm not sure. It could be just wheel or something. That I bought off the government supply store.

**J:** Do they have those stores everywhere?

**M:** This kind... they have very weird... I mean you can buy actual like, not missile, but bomb casing with the wrap and all that. You can buy this weird stuff like that for like 80 bucks. They don't sound good. I mean they are not like missile heads. They do have very interesting stuff that probably would look good incorporated in *Man or Astro-Man?* set or something like that. They even have pressure tanks which you can buy for \$70.

**J:** You mentioned you haven't done a TV destruction for a while...

**Moe!:** Last time I did... was at Paradise Lounge at Easter in San Francisco. I just threw one, one

TV screen. When I first destroy them, with this tremendous force, just putting it through the screen, hearing this implosion; it's very loud. When I do the implosion, I don't hear some exploding or anything. The impulsion is the main thing with the tube, other than going beyond that, really destroy the TV set afterwards into nothing of... And I haven't done it for a while. These little places I've been played at, like little tiny places, I kind of respect the space, not having destruction and stuff. If I was playing at other places... in a way I would, but I haven't done that in a while. I would do it as the last act as well, mainly because of the dust, and you don't want people in the area.

**J:** So do you know exactly how many TV sets have you smashed so far?

**M:** About 50...

**J:** I have heard figures like 200... Is it closer to 50?

**M:** Around 50... it's under 100. I still have a bunch I've held onto for years. I have 9 TV sets... 8 or 9. I haven't done anything with them for months. It would be nice to do something, but shows are pretty lacking at the moment. So just trying to figure out what to do with them: when it seems appropriate, when I can do with them.

**J:** I heard you smashed two pianos before...

**Moe!:** That's the basis of the first Moe!Kestra piece: "Death of the Piano". I have destroyed two pianos. There have been 3 Moe!Kestra performances with the piano piece. One was at the Gilman St., but we didn't get a piano in time for that, so basically we had a cheap, electric keyboard piano or something like that... But that really wasn't as fun in terms of having an actual piano, which has the full effect. So there were two pianos. I am trying to shop the recording of "Death of the Piano" to labels right now, hopefully to get it put out. And when that gets out, have a CD release party, and that would require another piano to be destroyed.

**J:** Do you have any idea when will that be?

**M:** It's just in terms of who is interested in putting it out, taking it from there. But right now, what I am trying to do is just shop better around.

**J:** Let's talk about your work. Your debut CD *The Non-Study of First Impressions* from last year was quite popular among the KDVS DJs. It was put out by your own label, *Dephne Knormal*





## Interviews

Musik, is that right?

M: Yeah, it's my own label, basically myself. I've been trying to find more distribution for it. Well, there's one other thing...

J: You told me you just put a 7" to press last weekend...

M: Well, I sent it out to be pressed. Right now it's just waiting to be pressed. When it comes out, I have to go get the 7", the covers. As you know, it includes me on it, as well as **Mono Pause**, **Vacuum Tree Head**, and the **Molecules**. And you've got out of town acts: **The Flying Lutenbachers**, **Ruins**, and **Melt-Banana**. Sounds really good. It should be a pretty good 7", when usually 7" compilations are kind of... not always exciting. It's not like a punk compilation. There are too many out there. It's a pretty good one.

J: How did you get in touch with all those people?

M: I think knowing Ron [Anderson] from the **Molecules** is kind of a help. I think **Melt-Banana** was the first one that I contacted, and they said they would be interested... And then I think I wanted to change for a bit... I didn't hear from **Mono Pause**. I took them out, and I asked if the **Ruins** could be a part of it. And I guess I got something from them: it's kind of in the vein of the "Refusal Fossil", the Prog-Rock melody. This one is the **Hard-Pock** melody, which has all the 70's rock bands... You kind of run into one, quick melody, so it sounds really fun. Then the **Mono Pause**, and the **Vacuum Tree Head** also... Jason Berry kind of invited his own track into it, so that was incorporated into it, then **Mono Pause**. I wanted **Aube** to be on it, but unfortunately their track was too long. So I... not disqualify, but I am going to the have next **Knormalities 7"** maybe next year, and I definitely want to have them on it. I want to see if I can get other acts who would want to do it; maybe like a 3 or 4 band 7".

J: How long did it take for you guys to put this all together?

M: I started from over 2 years ago, and it's finally getting all together. It just took too long. It's just so much work you have to put into a label, so... It would be nice for me to do a tour sometime. It would be nice, but I am not sure when that can happen. I mean it can, maybe one show here and there, but I'm not sure how that's going to happen. Uh... I am trying to find a new job, and just finding a job where you feel comfortable working at is very important as well. I get pretty annoyed with certain stuff

in terms of people at work places. I need to work through that.

J: So you do have a real job besides being a musician, composer, conductor, and running your own label?

M: Yeah, definitely not a full-time thing. I work in a place where I am around a lot of people... I get, ironically, annoyed at sounds, and I basically, during the whole work-shift, just blast music through my headphones so I can block off all the other people around me. So I would like to find something less stressful that I'm comfortable with.

J: When should people expect this 7" out in stores?

M: I don't know, next year (1999), in January... The only distributor I have in the states in Subterranean... I am trying to get a wide distribution, but I'm still going to shop around. I want to try like, **Revolver**, **Cargo**. Again, see who would want to pick it up... I'd still like to get my **Moe!** CD widely distributed. So you know I'm still just way down there in terms of the stuff. I'm trying to get a wide audience for this. Distribution will definitely help.

J: Say if someone read this interview and would like to get your CD or the new 7", could they write to you?

M: Yeah, put down the address... [see the contact info at the end of this interview]. Ask me about the CD a little bit, the first solo CD...

J: Let's see, you want to talk about the process, like how you decided to make it?

M: Uh... Goodness... I guess originally it started out with the two... the opening and the closing tracks, which were originally recorded for a 7" for someone... And that's when I threw those tracks on this CD. When I met Ron, and he had recording stuff and he would give me a discount rate of recording for \$15 an hour. That's when I recorded stuff, and I got the idea for collaborating with people... That's when I started really collaborating with people other than the shows, and trying out new ideas with vibrators. Sometimes I'd invite them to the studio, and you would get... maybe some ideas, or I would just kind of figure out what I want to do, and then just try it in the studio. Or stuff like "Jacob in the Subway" was basically me and 3 string players played along to one of the opening scenes in the film of "Jacob and the Ladder", sort of like producing our own soundtrack for it. We played along with that. ??person's

name??, Morgan Guberman and Brian Kane came up with the opening improvisation, which actually sounded really good and worked. ...Other stuff it's just kind of like I said - the practicing: I try it at home, then I can try it, as I would in a show, I might try it at the studio. I play around with that, and that's what I would come up with: like "Keep It Tight" or... Let's see what are the other ones... Yeah, there's lots of basically loosely free-improv stuff... There's a lot of improvised composition, like the "Legless Spider", and "Last Detour"...

J: Those two were my favorite songs...

M: Yeah, those are good songs. Dustin [Jones] is the didgeridoo in that one "Legless Spider". "Last Detour" is kind of like... an interesting, creepy, fun jazz type of thing. It's kind of interesting with all the found percussion. You are sort of in this industrial site, and using all the jazz instruments... It's not good to always copy yourself or someone else at all. Just come up with your own ideas. That's why we are using guitars, pianos, and other stuff, not always percussion... or conducting people. "Yourself" is coming to one voice after you're working for a while. You get your own style as you go along.

J: So what or who is your inspiration, and how did they change your music style?

M: My inspiration always changes. Like [John] Zorn and [Glenn] Branca, that was more a **Moe!Kestra** type of thing. Since I don't know how to write music, the flash cards help me to let people know when the change of different notes, or the different parts of the thing. Branca is just very loud, with massive amounts of people, and that's why I like having more people, basically twice as many as he has. Krzysztof Penderecki, the Polish composer, is one in terms of **Moe!Kestra**. Or **GOD**, they are a good band, really kind of **Moe!Kestra**-esque. Sun Ra, of course. But solo stuff as... John Cage would be one... I guess **Foetus** would be one, you hear like sort of metal percussion gear in the background. Goodness, I'm not sure what else... I guess you just get ideas as you go along

o n

## Crinals, con't

they wanted to get a proper singer, they didn't feel like they could sing the material as well as somebody who would be devoted to it so they invited me to sing and I appear on the last 4 albums. But I was not a founding member. **Trotsky** was sort of like a pop band and we went and did a couple of US tours. We had a couple of records on SST, it was frustrating, it ended. What else can you say? What we're doing now is a lot closer to my own sensibilities. I appreciate pop music but I like something more muscular, more direct and to me **Trotsky** just wasn't me.

Ju: Do you have any parting words? Anything else you want to say to the world?

J: We're really happy to be here. Thanks for listening. We're having a great time and I hope that we can continue to do this in one form or another.

your own...

J: Did you have any other music experience before you started doing stuff on your own?

M: I was in band **Alternative Sections**, which has some metal percussion. That's why I started out doing all that stuff. We'd do shows, and that's where some of the TV sections were headed as well; it was incorporated in our stuff. It's basically like **Wire** meets **Men Without Hats** meets **Neuabuten** type stuff more in a keyboard-pop sense. There were some good times, some stuff I didn't really care for. Two of the members have been in **Moe!Kestra** as well. Dennis Fritts also on the **Moe!** CD, and a guy named Mike Heinle... We've done some interesting pieces here and there. We did one group performance outside our own rehearsal suite in Livermore. We set all our stuff outside, and did kind of this... our own little noise thing, which actually sounded really good. We were reported; we stopped right when the cops came. It was really good: we smashed whole bunch of TV sets; we threw a lot of light bulbs and lamps and wineglasses and stuff... It was a really beautiful show. And of course other than that, **Vacuum Tree Head**, is one band I work with, or occasionally work with.

J: So would you describe that (**Moe!**'s previous music experience) also as avant-garde...

M: Avant-garde, absurdism, dot-dot, noisy... that sort of sense. Not in the mainstream. It's kind of the weird underground.

J: So in terms of listening to music, do you listen to any other kind of music?

M: Yeah, I am a total big fan of Patti Smith. Besides, I think she is the most beautiful woman on the planet. She is really good with her music, a really strong person, good poetry, even though it's hard to understand a lot of poetry... And there are some other things

like **NoMeansNo**, very few punk bands...

J: Very few punk bands?

Moe!: Very few punk bands. I mean there's not a lot of punk bands out now that are killing me. **Fruit Boy(?)** I like, **Culture Shock**, **Citizen Fish** - that I like, but... see, other type of stuff, I like the **Kronos Quartet**...

Jac: Let's see, some random questions at the end... What are your favorite albums of 1998?

Moe!: Uh... That new one from Patti Smith would be one of them, the **Peace and Noise** CD... Not many people I'm not sure in the states have this, the new **Aube** CD, **Amor Sati**; it's very different from their previous releases. It's really kind of spacious, not much noise, it's pretty good...

J: So any plan for your second CD? Say next year [1999]?

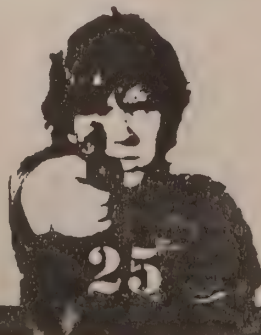
M: I just got the master and am shopping it around. The real hope for the next year is to get the **Moe!Kestra** and the new **Moe!** CD out, and possibly while getting it on its way, just get the next, third **Moe!** thing ready and worked out.

Jac: Do you expect yourself to do this for a long time? (What Jackie trying to say was: the piano frame is kind of heavy...)

Moe!: Definitely, I can't see myself doing anything else. Music is one thing I want to do... It's a difficult business, but I want to keep up with it...

Moe!'s CD release party: Jan. 21, 1999 @ Starry Plough, 3,01 Shattuck, Berkeley

Moe! Staiano/Dephine **Knormal** Musik, 1557 Pete Court, Manteca California USA 95337-9479 Email: knormal@juno.com





**Rondellles, can't**

and we take it from there. Other times, we just kind of mess around and form something from that. I refuse to use the word "jam!"

**K:** What is the inspiration behind the new-wavey keyboards?

**Y:** Well, Oakley has a three-piece drum set, and the keyboard is really tiny and basic. So it would sound kind of empty w/ one of the two missing.

**K:** What is the New Mexico scene like? Most people I know who've driven through or visited New Mexico seem to be intimidated by its redneck qualities (the same is true for Sacramento, though it's a misconception). Is New Mexico really dominated by rednecks, and if so, is the music/art scene a part of the redneck culture or an opposition to the redneck

culture?

**Y:** Yes, NM is a very odd place. It's very strange, it's not the best place in the world, but everyone who has ended up staying there seems to have an attachment to it. It's true, we all miss it. The music thing is kinda weird. It's a small place, but there so many good bands coming out of Albuquerque! It's hard to get exposure, because of that...But for such a tiny town, it's incredible. Maybe it is a kind of escape of redneck culture, but I never really thought of it that way. There's just a lot of people playing music, so it's just a normal thing to do. Maybe it stems from the hippie culture, that's more dominant than anything else!!

**K:** You guys just did a tour of sorts, I think...do you want to discuss any highlights?

**Y:** It was our first tour! It went

pretty well. Hmm...highlights. The highlight was probably the van breaking down in San Francisco. We ended up taking our equipment to a show one night on the BART and it was a pain in the ass!!

**K:** Do you have any opinion on the following bands (to whom various people I know have compared you): *Elastica*, *The Dance Hall Crashers*, *Kleenex/Liliput*, the *Go-Go's*?

**Y:** The *Dance Hall Crashers*??? Wow, I've never heard that one!!! We all like *Elastica* and worship the *Go-Go's*...who could not? I've never heard of *Kleenex/Liliput*, I don't know if they (Juliet and Oakley) have though.

**K:** What is your favorite commercial band (*Sonic Youth* doesn't count)?

**Y:** Hmm. Probably Weezer!

a bluesman! (laughs) That whole hoochie-coo thing...

**M:** (laughs) I was watching some show just the other night and they were on the subject of soul, and Bruce Springsteen, who is somebody I have always thought of as merely paying lip-service to R&B, he was saying that "Everything I have ever done on stage is influenced by soul music" (laughs). And he talked about what he used to listen to when he was growing up in New Jersey, and it was pretty interesting because it was obscure people that you would think Bruce Springsteen would never know about.

**K:** That's part of why I don't like him, because I feel like he could probably do something better than he does.

**M:** I feel that way about a lot of artists. You know they know better, but they play what pays their light bill, or what pays their limo bill.

**K:** It seems like with the *Dirtbombs* your songwriting approach has gotten a lot more abstract. Is this a conscious thing?

**M:** It comes back to not having to stick to any genre. Because I can play what I want I can sing what I want too. I don't have to

follow any form, with the music, so because of that, it gets pretty fragmented. But I still kind of keep to telling a story with a song. Are you thinking of any song in particular?

**K:** Actually, I wanted to ask you about the song "Pheremone Smile". Is that supposed to be a *Silver Apples* tribute?

**M:** (laughs) As a matter of fact it was. About four years ago, we discovered the *Silver Apples*. Some guy pulled out the first LP in a thrift store somewhere, and he went around to all his friends, me included, and said, "Hey: you've gotta check these guys out". We all listened to it and thought, "Wow that's pretty freaked out," and I had already planned to cover "You and I". Right before Larry decided he wanted to do a *Dirtbombs* LP, all of a sudden the *Silver Apples* suddenly hit the big time; their albums were reissued and they were touring, and Larry says, "Don't do 'You and I' because everybody is doing *Silver Apples* covers now," but I still wanted to do a *Silver Apples* cover. I still think they're really cool! So I decided that I would try and write a song that sounds like a *Silver Apples* cover, but really isn't, and the result was "Pheremone Smile" which was a song that I had back in '92, actually...but I was finally able to put some music to it.

**K:** Do you try especially to pay tribute to Detroit bands like the *Keggs*, and bands like that?

**M:** I try and make sure that everything I do has some Detroit influence in there somewhere. For example, every band I'm in I try and get a Motown cover in. For instance, the *Dirtbombs* to "I'll be in Trouble" by the *Temptations*, and the *Gories* used to play "Leaving Here" by Eddie Holland, and Blacktop did "Tornado Love", which was a Motown ripoff. With *King Sound* we only got together for the one time...

**K:** Is that band just a one off thing?

**M:** No but we live in different parts of the country so we can't just get together every weekend. We're planning to do some more recording, maybe not in the near future but at some point. After we cut the record, we were like, "Aww man we should do blah blah blah", and "We should do such and such or such and such", and it was like a whole new record.

**K:** What was it like working with Andre Williams; did he live up to whatever you thought of him?

**M:** It was a three day party (laughs). Yeah, he did. We turned the machine on and it was just go, people would wander through and I'd be, like, "As long as you're here, why don't you

play some guitar?" or "Here you, play piano on the next song." People would just be standing around...See, I have an innocent bystander rule in the studio. If I'm in the studio and you happen to walk by, you're gonna be on the record. Unless you run, screaming for the door, which people have done out of stagefright. There's about 22 people, I think, playing on that record.

**K:** Are there any imminent releases for you?

**M:** The *Screws* record should be out sometime in the next 60 days, and there is a new *Dirtbombs* single that is supposed to be out already in Europe, but I don't have any copies here. And that's it for now...

**K:** Who's in the *Screws*?

**M:** The *Screws* is myself, Terri from the *Red Aunts*, and two guys, Marty and Dan, from a band called *Johnny Hash*. They did two singles on In The Red.

**K:** Since we're nearing the end of the year, do you have any highlights in terms of records or films or books...

**M:** My big book of the year is a book called *Bloodline of the Holy Grail*; the basic tenet of the book is that the descendants of Jesus are alive and well and living in Belgium.

**K:** Whoa...is it fiction?

**M:** No. It's exhaustively researched; the book must be about five or six hundred pages, and that's the conclusion. That was the most tweaked out thing I saw this year.

**K:** They've got such great beer in Belgium, maybe that would explain it. (laughs)

**M:** Yeah (laughs). That has to take the cake. As far as bands, a week or two ago I just saw the *Blues Explosion* on their new tour, and that was the best I've ever seen them.

**K:** Any other bands?

**M:** Not really, as far as live shows. Oh, ? and the *Mysterians*, I saw them live and they put on a really good show.

**K:** What about records?

**M:** Nah. There's a local techno DJ named T-1000 and he had a record called *Pure Sonic Manifesto* that was really hot but it came out last year so that doesn't count.

**K:** What is your history with techno?

**M:** Between the *Floor Tasters* and the *Gories*, I made some house music. It's the black version

to page 27

**Mick Collins, can't**

them really pass muster (laughs). There are bits that I like, like the Howlin' Wolf impersonation on the *Gories* record. We've done some live shows that I thought were really good, but as far as recording goes; I look at them and think "Awww, I could've done that a lot better". Like "Bittersweet Romance Song" — I realized after we had mixed it that I had completely screwed up the vocals. A lot of times I'll play a record back and just cringe.

**K:** So you're not a real studio perfectionist?

**M:** Actually I am (laughs). I just don't have the time to sit and listen to something over and over again. But like "Foxbox"...I must've mixed that seven times; I just wasn't happy with it. Finally I just threw up my hands in exasperation because Larry was screaming into the phone "We gotta have the master tapes!"

**K:** How about guitar playing; you definitely don't seem to play traditional rhythm guitar. Is it the BB King thing where you can't sing and play at the same time?

**M:** (laughs) I can't play chords. I know two chords on guitar. I know an open E, and a B that sort of looks like an open E, and that's it. I'm one of the worst guitar players I know who actually has the gall to call himself a lead guitarist. There are times, though, where I really do sound like I know what I'm doing, and I guess this confuses people (laughs). The solo on "Memphis Train", that's probably my favorite solo because on that one I honestly sound like I know what I'm doing (laughs). The other thing is I will never get better because I refuse to cut my nails

just so I can play guitar. My vanity won't allow it. There's a song coming out on the *Screws* LP, which will be coming out in a couple of months; we do a song called "Jessie Lee" and I honestly sound like I knew what I was doing.

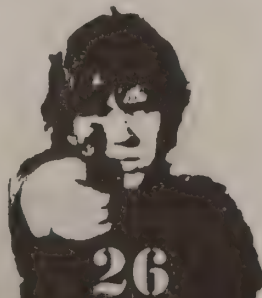
**K:** The *Screws*, what kind of band are they?

**M:** It's another take on the R&B/punk business. It's a little more tweaked than the rest of them. We do a *Redd Kross* cover, and that song "Jessie Lee" is a Frank Zappa song from when he was playing R&B. It swings wildly from R&B to straight ahead punk, like "I Hate Music" by the *Mad* [quite possibly the interviewer's favorite song - see *Killed by Death* vol. 1]. And then I got a chance to stretch out and make some weird noise.

**K:** Do you have favorite blues singers, because your singing, your songwriting, your guitar playing are seem to have lots of blues in them?

**M:** The blues are the major influence in the stuff that I do. It was what was on the radio when I was a kid, listening to Muddy Waters and John Lee Hooker. I don't think I would be able to play any other way, given my upbringing. To me, that's the grounding everybody should have. If you're going to play rock and roll, you really should learn the blues first. A majority of the best rock and roll is entirely and openly blues based. If you're going to play punk rock, or anything you want people to dance to, you can't come into it from a background of, say, Rick Derringer (laughs). You're never gonna be able to rock if you listen to that.

**K:** He probably thought he was





## Interviews

### *Re: Emmerich, can't*

turns out to be cruder and more credulous than the sum of its parts. Wired together and resonating with infotainment, we are becoming something terrifyingly different." I don't know if you've checked out some of the chat pages and message boards, such as CNNs. Glancing at these sites, I see a lot of people cheering on the bombing, using some really frightening rhetoric. Where do you suppose this comes from, and do you think genuinely that the public is behind these attacks, or do you think that people are kind of trapped in this "let the bombs fall, rah rah rah, lets get him" mentality?

B: I can't speak for the public as a whole. People I have talked to, which is of course a very select sample, friends, relatives, whatever, have been more like "I can't believe this." They've been shocked. I think chat groups engender their own dynamic, and something you get that's part of the war spirit in a case like this is not too different from football fandom, right? It's that excitement, rallying to a cause, even when the cause is fairly meaningless, like one team as opposed to another in a game. Or in this case, no one can really explain why it is that Iraqi civilians have to be killed to make some point. It's part of the irrational things that are unleashed by war. These very archaic emotions that say if there is a common threat, if we have a common enemy, whether it's the other town's football team or some foreign ruler that we all get to stamp our feet and wave and chant, and experience this thrill of solidarity. I've heard pundits already on TV today already talking about their hope that the war will "bring us together" even as the impeachment appears to "tear us apart." War has this unifying effect. And as I say it's been exploited again and again by leaders because of that.

J: It almost seems like a collective madness. Hysteria would be a good word perhaps.

B: Yeah, I think that there are...it's not a bad thing. You could argue, and I do in my book, that maybe some of that willingness to rally around a common enemy shows a kind of altruism, and I'm not talking about the guys who are making crude threats against Saddam Hussein in their chatroom or something. But you know that idea that "maybe we do have to sacrifice for the whole," that's not such a terrible thing. You might say that's one of the more charming features of our

species, that willingness to band together against a common threat, as opposed to everyone just sort of climbing their own tree. But it's now something that's so cynically exploited, and I would include the media in this exploitation. CNN with the Gulf War in 1990-91 really pumped that up. It was good for ratings, and I noticed today that they have theme music for this military action. The theme music for the military action is so much more spirited and fun to listen to than the theme music for the impeachment process. It's all part of that football spirit.

D: Kurt Vonnegut said about our species and rallying around an idea that people use ideas to show each other that they like each other or not. If they agree with someone else's idea it means they like them, if they disagree it means they don't like them. Couldn't the idea of the common enemy, while its good and it shows altruism, couldn't that be misused in that we all rally around the wrong enemy, the wrong threat? What's the real threat? We've got environmental devastation going on, we've got erosion of our civil liberties...

J: Violence itself...

D: Nuclear weapons that we have, chemical/biological weapons that we have, genetic engineering could get out of hand, the Y2K bug; why are we being rallied perhaps around the wrong common enemy?

B: That's a very good question. I don't think most of us have a very deep understanding of what these feelings are. These feelings that...they're pleasurable feelings, when we're rallying to the flag, or the team, whatever. Those feelings can be so strong that they can seem to legitimate whatever the cause is. Remember there was a lot of excitement around Hitler, who everybody would now agree is evil, crazed, and irrational. But people who are caught up in that kind of spirit don't question it; the spirit overwhelms the intellect, again and again. I think we need to make the evolutionary leap of being able to say "wait a minute, we know what this feeling is. We know how it has misled people in the past." The feeling itself isn't bad, but what are we applying it to?

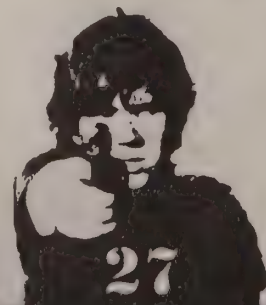
J: Do you think that people can start a movement to abolish war?

B: Yes. I've been a part of such a thing. I should say that I'm not a pacifist. There are wars that are justified, that seem to me to be

defensive, that I would have supported if I was old enough and I was around, like World War 2. But, we're certainly at a point in this country where war is an economic addiction. Our economy has relied on it again and again. It's become a political addiction; leaders, from Bush to Clinton use it for public relations purposes. It's sort of a cultural addiction, insofar as violence is endemic to what we call entertainment. We have a lot of ways to uproot this from our economy and our politics and our culture. It's possible. Many societies on earth have no such fixation with militarism and war. But we have dug ourselves into this.

J: What are your hunches as to what's going to happen in the next few weeks? Are we going to be at war? Is our government going to collapse? What are some opportunities for some reasonable and progressive change, given this crisis?

B: As I said, I hate to make predictions, but I would like to make a recommendation. That people who are moving to protest the war, not just in San Francisco, but all over the country, including Florida, including such unlikely places as West Palm Beach...people who are engaged in trying to stop this because they are ashamed as American citizens that this is being done in our names should start a people's impeachment trial. Something that is a serious impeachment trial that will go parallel to whatever nonsense we'll be subjected to from the senate, that takes up the real abrogations of the law, the real breaking of the law by Clinton in his effort to stave off the more trivial scandal. I think we should do that, and we should try to get attention to it. I'd like to get some of these law professors that I've mentioned who have been developing the impeachment case to serve as prosecutors in a grassroots impeachment trial. As we hear over and over again, they use his full name "William Jefferson Clinton, President of The United States..." as they are constantly intoning in Congress. Let's do it, but let's do it for the right reasons.



### *Mick Collins, can't*

of indie-rock.

K: Did you ever release anything?

M: I tried; I didn't get any labels interested because there weren't that many and the scene was kind of insular, like every indie scene tends to be, so nothing came of it. I was still recording the *Gories* at the same time, so...one project wasn't doing much and the other one kinda was. It's the only reason I'm doing punk rock and not techno (laughs), as far as being the major thrust of my musical output. I would still cut a techno record now, if I thought somebody would put it out. What we think of, here in Detroit, as techno, is unlistenable in a lot of places. So while I would love to put something out, anybody who wanted to put one of my records out would be like, "What the hell is this?" (laughs)

K: Do you do any writing?

M: Yeah; I write short stories. I started working this fall on a historical novel about Detroit, which is taking up a great deal of brainpower because it has to be historically accurate to the 1700s and...that is a bummer. (laughs) Another book I saw this year is called "Legends of Detroit" by Barbara Hamlin, it was written in 1888 and it's legends of Detroit in the 1700s. The book I'm working on is dealing with those legends as if they were just happening.

K: What about the comic book thing?

M: The ones in particular, that I dig are funny animal comics.

K: (Baffled) Funny animal comics?

M: Yeah, cartoon animals. That's what I collect as a comic book collector. The cover of the *Dirtbombs* LP was done by somebody who is a famous artist in the genre. There is a scene of funny animal fandom; the guy that did the cover art for the record is a star in the scene but you would have never heard of him

any place else.

K: So the *Dirtbombs* and the *Screws*; are those you only two bands right now?

M: The *Screws* was a one off; the *Dirtbombs* are my primary focus right now. The *Yeti Sanction* is an on and off thing. We only get together whenever we have a show or a recording session; we don't even talk to each other outside of that. It is completely chance. Some longhair somewhere was saying we approached the very process of making music the way John Cage would write things. He at least concentrated on piano; we'll use a wok just because there happens to be one sitting there. It's absolute improv. In the song we used a wok on, we were actually cooking in it at the time (laughs).

K: Do you have any tour plans?

M: As soon as I get a stable lineup, the *Dirtbombs* are going out to the west coast, cause I really enjoy playing out there. We're gonna try to get from San Diego to Vancouver.

K: Cool. We're waiting. Anything else?

M: I still don't know what I'm doing (laughs). As far as the guitar playing goes, anyway. I know how to make a record.

## Marie D's Sorted 1998

*Due to that horrible accident involving myself and a trash compactor, parts of 1998 will remain blocked out of my memory permanently. Nevertheless, I have mustered up some sort of list parlaying my ten favorite albums of the year to you, the reader. If I, for some reason, possibly related to some sort of accident I was in, have forgotten your band, I am sure I meant to put it at number six. Blast that bloody trash compactor...*

1. v/a *Nuggets* box set (Rhino)
  2. *Bananas* (Plan-it-x)
  3. *Gerty Farrah* (Load)
  4. *Rourelles* (Smells Like Records)
  5. *Melt Banana* (A-Zap)
  6. (your band here)
  7. *Of Montreal* (Kinder Core)
  8. *Headcoats* (Sympathy)
  9. *Evaporators/Goblins* (Nardwuar)
  10. *Scooby's Snack Tracks* (Rhino)
- Honorable Mentions: ■ (Hopscotch), v/a - *Weird, Waxed, and Wired* (Radio Blast), *High-Fives* (Lookout), v/a - *World Full of Friends* (Repent), *Gerbils* (Elephant 6)

Three cheers for Rhino Records!



# Rock and Roll

Reviews by Megan

**Hentchmen- Motorvattin**  
(Norton)

Yea, they're back! I'm always afraid one of my favorites has disappeared for good after any significant absence, but here's proof that all is not lost. If nothing else, Norton has milked one more LP's worth, and it's another solid one all around from my favorite Ypsilantians. Side one is a mix of new vocals and intros, while side two captures some of their best tracks live. It is, sadly, quite possible they've already given up their rock-n-roll careers, as the live tracks were recorded in February 1997 and the new tracks in August 1997. If so, this sure ain't a bad note to go out on, but I can't help but hope there's more to come.

**Kings Verses- s/t (Beat Rocket)**

This is one of those bands that sound like they should have been a big hit, but because they stood up for themselves, it never happened. Originally from Fresno, this band headed south in search of their big break in the summer of '67. As the band tells it, they were about to be signed on Elektra by Doors' producer Paul Rothchild and they were getting plenty of gigs. Unfortunately a lot of those gigs didn't pay a dime so when they found out the Hullabaloo on Sunset Strip was making lots of money off of bands and not paying them they took action. They had joined the American Federation of Musicians and turned state's evidence against the club's owners. After word got around no one would hire them, the deal with Elektra never materialized, and they soon went their separate ways. But this LP is a testament to their greatness. It starts out with "Lights," a track reminiscent of the New Colony Six's "At the River's Edge" - I could very easily imagine the Tell-Tale Hearts doing this. "She Belonged To Me" is a cool moody ballad with appropriately trembly guitar. "A Million Faces" is a fine Pretty Things-style tune, while "Mind Rewind" is a killer organ-driven instrumental. Two live tracks from the 1966 KYNO Battle of the

Bands (where the 13th Floor Elevators were the featured guests) round out the album and further testify to their one-time potential for greatness.

**Neanderthals- Latest Menace to the Human Race (Get Hip)**

It's about time a full-length manifested itself. I've been hearing a tantalizing 45 here or compilation track there for the last couple of years and wondered when I'd get a more sizable chunk. This CD compiles those various scattered tracks plus a handful of ones I hadn't heard before. All are great, from the primitive jungle stomp of "Arula Mata Gali" and "Twinkle Toes" (45's) to "Too Many Nights In A Ginmill" (Tigermask compilation). These guys have the cave rock bit down, all the way to the Fred Flintstone-style costumes. Lyrical content doesn't venture outside the girls/cars/drinking/B movie imagery theme. And I have no problem with that - if anything I'd want to swing from vines if it weren't for their warning in "Jungle Zombies (Ate My Baby!)."

**Pink Fairies- Do It! (Total Energy)**

As usual, I'm heavy on the garage reviews even though I play a lot of psych on my show, so for something completely different... think Twink. On this release we get a demo version of "Do It," 3 tunes from the *Think Pink* album, two radio session recordings, and the obligatory 20 minute live version of "Uncle Harry's Last Freak-Out," which is still my favorite when I'm in the mood for rock-n-roll excess at it's over-the-top finest. Every selection showcases them in their hedonistic best, and it comes on marbled pink vinyl to boot. Right on.

**Road Runners- s/t (Beat Rocket)**

Like the Kings Verses, this is another story of a band from Fresno who could've been huge. They started out in 1963 and by '65 they had plenty of gigs, even making it to frat parties in Davis. Unlike the Kings Verses, they actually made some money, each member earning a

couple of grand for a year's worth of two gigs a week. In their hometown they were top dogs who opened for virtually all the big acts who came through town, including the Animals, the Rascals, and their crowning achievement, an all-day event featuring the Rolling Stones and the Byrds. After that the band fell apart. First their manager filed for bankruptcy and their amps were repossessed, and then their dislike for the emerging psych scene sealed their fate. Side 1 features all originals from the studio, and all are organ drenched garage heaven. Side 2 is all live tracks, including solid covers of "2120 South Michigan Avenue," "Don't Let Me Be Misunderstood" and "Don't Bring Me Down," as well as their own "Goodbye" and "I'll Make It Up To You." A definite case of "If only..." and they'd probably have a song in oldies radio rotation today.

**Satan's Pilgrims- Creature Feature (Estrus)**

This is one of those releases that is perfect for Halloween and probably won't be heard again until next Halloween. It's more of the usual great surf from these guys, but the packaging, titles, sound effects - basically relegate this to seasonal play. Taken in this context, it's excellent, with spooky tracks like "Vampiro," "Grave Up," "Ichabod Crane," and "Boneshaker," with a dance suggestion accompanying each. If you're throwing a ghoulish hop, this is your soundtrack.

**V/A - Beat On the Krauts (Romulan)**

Well, as far as packaging goes, the first thing that struck me was that this is the same cover photo as the

Dukes of Hamburg's last LP - but I guess that's part of the master plan. This is a good comp overall, but I'm not sure the world really needs another version of "Bu Bu Bi Du," "Money" or "Uncle Willy." Nevertheless, there are some decent tracks here, including the Rainbows' "Rotkarierte Petersilie," which is in German, a cool song called "Beg Your Love" by the mysterious Inga (German Cher?), the harmonica-driven "My Little Girl" by Chubby Checker & the Masks, and the frantic "Shake Shake Shake" by Tony River & the Castaways.

**V.A - Halloween Hootenanny (Zombie A-Go Go)**

Another release from Rob Zombie's Geffen-financed label, and another pleasant surprise I just don't understand how someone can be into good stuff yet put out such crapola when it comes to his own work. Then again, house bands of decent labels have been guilty of this many times before, so I shouldn't be surprised. Perhaps they're so worried about being accused of sounding like the bands they put out, about trying to create something "original," they lose all perspective and don't realize how bad they sound. Or maybe they're not even good enough to rip-off the bands they like - who knows? Anyway, I digress. This is a good comp, featuring choice tracks from label-mates the Bomboras & the Ghastly Ones, Satan's Pilgrims, Davie Allan & the Phantom Surfers, and Southern Culture On the Skids. There are even several tracks by TV cult hero Zacherle, who was making fun of B-movies 30+ years before Mystery Science Theater 3000. My favorite on this one has to be the Swingin' Neckbreakers' "No Costume, No Candy," dedicated to all those punks who are too old to be trick-or-treating in the first place, yet show up at your door with a pillowcase and an attitude.

**V/A - Nederbeat Series: Second Chance**

Great comp of 14 Dutch bands with nary an inferior among them. It starts off with the Scorpions' "Too Many Lovers," a great organ-driven number I recognized from the Tell-Tale Hearts' cover version. The frantic freak-beat of "Lonely Everyday" by Golden Earrings is a definite standout, as is "Baby Back Now," another track from the Scorpions featuring cool organ and bad-ass attitude. The Zips do a song called "Hipsterism," which sounds like Bob Dylan with a Dutch accent and a flute. There's even a fuzz-laden psych track from 1970 called "Get Back Home," by Majority One. The song I was most intrigued by was the Dukes' "Blue Revelations," because when I first heard it I knew it sounded like

something I'd heard before, but I couldn't figure out what it was. Then I flashed on a comp of French-Canadian '60's bands and discovered Les Revoltes' "Dans Le Bleu De Tes Yeux" is the same song. I'm sure that little triumph is significant only to me, but it feels so good to pluck an obscurity out of the sea of chaos that is my brain. Anyway, there's a little bit of everything here, and what the struggling-with-English liner notes lack in solid information is more than made up for by the quality of the selections.

**V.A - An Overdose of Heavy Psych (Art!Art!)**

This actually came out in 1996, but it's new to me and so great I thought I'd review it anyway. I can honestly say there's not a single thing on here I wouldn't play, and that's pretty impressive for a 25-track compilation. Many of these tracks have appeared elsewhere, but this is a terrific assemblage where each track blends seamlessly into the next. Great tracks from the Orange Wedge, Twentieth Century Zoo, Kindred Spirit, Boston Tea Party and several freak-out intros from the Firebirds/The 31 Flavors. Some are moody, some are over-the-top - all are pretty heavy, as the title suggests.

**V/A - Teenage Shutdown vol. 6: I'm Down Today (Crypt)**

As far as I'm concerned, it's easy to write the standard-issue snotty punk raver, but it takes courage to do the slower, you-hurt-me-and-now-I'm-cryin' song we find in abundance on this



volume. In fact, this one flat-out wallows in teen misery, and boy does it take me back. The Nite Walkers turn in a "Gloria"-like song called "High Class" which is at once wounded and spiteful. Then we have the John Brown's Bodies' "Out Of My Mind," which swears, "I'd rather be dead than out of my head." "A Lot To Live For" is a song by the Other Half I find puzzling, because I've yet to decide whether it's life-affirming, anti-war, or just sarcastic. "Feelin' Bad" by the Iron Gate is hilarious because these boys don't feel bad about Viet Nam or Civil Rights struggles, but losin' a girl sure does get 'em down - teen egocentrism exemplified. Hell, at



## Reviews

least they were honest, right? I bet their interests shifted when the Draft approached though. "Sometimes" by the Zoo sounds like the Animals doing "St. James Infirmary." "I Believed You" by the Young Monkey Men is terrific - with it's delicate vocals and guitar it's no surprise to hear them sing, "I believed and trusted you, then you broke my heart." Awww... Perhaps the best song/story on this volume is "Depression," by the Specters. This frat/dance combo had originally intended to record "A Place For Sin," one of their more popular live tracks about a local whorehouse, when one of their parents decided that was the type of song that could come back to haunt them should they ever become famous. So they wrote this low-as-low-can-be lament at the last minute as a joke and it ended up as a 45. With lines like "Life is a struggle and nobody's ever won," it's easy to see how the joke went over everyone's heads...

V/A - *Teenage Shutdown vol. 7: Get A Move On!!!* (Crypt)

This volume offers plenty of Raiders/Kinks-style action to get ya stompin'. Soul Inc. get things started with "You Better Get A Move On." The Bare Facts keep those toes a tappin' with "Watch Your Step." For some reason I think my favorite is the 3rd Evolution's "Don't Play With Me" - a slower tune with leanings toward the psychedelic, it's counterbalanced by the snotty, you-think-you're-so-hot-but-you're-not lyrics. Previously found on Pebbles but much better sound quality here. Another standout is the Checkmates' "Get It While You Can," the perfect rallying teen anthem for endorsing living it up now because "time waits for no man." The Missing Lynks turn in a straight-ahead cover of the Raiders' "Louie Go Home," while the Dave Starkey Five's "Stand There" and the War Babies' "Jeanie's Pub" sound like authentic Diddley inspired freakbeat. Dave Starkey actually was English and a little too successful in taking advantage of British Invasion perks - he flew the coop for merry ole' England after knocking up some girl who no doubt had visions of Beatles dancing in her head at the time. The New Things win the award for cutest song with "The Only Woman You Can Trust (Mom)" - the title says it all. Finally, the Zoo close things out with a fast and loose cover of the 13th Floor Elevators with "Gonna Miss Me."

V/A - *Teenage Shutdown vol. 8: She'll Hurt You In the End*

This volume is more varied musically but the theme remains the same throughout -

beware of girls. A group of Manhattanites ranging from 13-16 years old called the Four Fifths start things off with the title track, a catchy piece of unreleased folk jangle. Theme From Three turn in an Alarm Clocks-style track called "That's What I Say," while the Soothsayers nail the Kinks' harmonies with "Black Nor Blue." Then there's the IV Pak's "Whatzit?," a variation on the Count Five's "Psychotic Reaction" that's either the epitome of teen coolness or sit-com lame-ness - I can't decide which. Hell, they're probably the same thing. Well, no... nevermind. The Marauders' "Nightmare" is a standout with its shimmery, slightly ominous reverb. The King Bees' "I Want My Baby" has 3 chords, about twenty words (ten of which are "yeah") and pure enthusiasm - perfect. "Weird" by Wee Four is a slice of catchy folk punk with great lyrics. The Quests' "I'm Tempted" offers nifty foreboding surf guitar and the warning to "turn those pretty eyes away"... The Levis' "That's Not The Way" is the prototype I'm-better-than-her kinda song, and members say one frat party gig had drunken co-eds demanding they play "Double Shot" for the rest of the night - those crazy kids... The Corals opened for the Shadows of Knight and boasted a faithful following who bought all 1000 copies of their "Red Eye Glasses" 45, which appears here. Finally, the Actioneers' "No One Wants Me" has "Peggy Sue" drums and lyrics only a teen could produce, which are a combination of raw self-loathing and indignant pride. Brilliant!

V/A - *Teenage Shutdown vol. 9: Teen Jangler Blowout!* (Crypt)

This volume's liner notes see Tim Warren taking the compulsory potshots at other '60's comp series like 60's Rebellion & Pebbles, but I'll let that go because he really does deliver pristine sound quality, and it makes all the difference in appreciating what these bands were doing. And on this latest batch in the series the liner notes have been changed from red to black, making it vastly easier to read for those of us with less-than-perfect vision. As always, it's evident great care went into digging up every last scrap of info on these obscure treasures of the past. This volume features plenty of wounded harmonies, punchy organ and folky jangle that'll have you tapping the body part of your choice in no time. I was going to list favorites, but they're all too good to narrow it down.

V/A - *Teenage Shutdown vol. 10: The World Ain't Round, It's Square!* (Crypt)

Okay, this is where

fans of Back From the Grave will get their biggest kicks. Starting things off with a bang is the supremely named Paul Bearer & the Hearsenmen with a song called "I've Been Thinking" that absolutely shreds. They also adorn the cover with a hilarious picture of the guys beating each other with their instruments. This is another volume where everything is so good it's hard to choose favorites - you'll end up with whiplash from the break-neck speed of this monster. Okay, I guess if I had to pick I'd say Larry & the Blue Notes' frantic "In And Out" is a standout, as are the raw vocals of the Chessmen's "I Need You There," and the Heathens' snotty "Problems." Oh, and the awesome organ of Dr. Spec's Optical Illusion's "She's The One," and how could I forget the scraped-raw title track from the Savages? See, once I get started there's just too many good ones to name only a chosen few...

Wailers - *Live Wire!* (Norton Records)

As if we need convincing, this release further proves what a formidable powerhouse the Wailers were in their day. Along with their classics "Out of Our Tree" and "Hang Up," we get a smokin' version of "You Weren't Using Your Head" as sung by sometime vocalist Rockin' Robin Roberts, and an unissued demo acetate of "Livewire," a wild stomper. They also put the Beatles to shame with their furious version of "I'm Down." And when you have some time on your hands dive into the extensive liner notes by Billy Miller, who always delivers the whole story. Great stuff.

### Live Review

Deke Dickerson & the Ecco-Phonics/Dave Allan & the Arrows - Old Ironsides 12/12/98

The prospect of seeing Dave Allan was another clear-cut case of mixed emotions: sheer excitement at such an opportunity and a gnawing apprehension of disappointment or worse yet, embarrassment. Would he be another Link Wray, all tight leather and shoe-polish black ponytail, churning out metalogue versions of his songs before ending the show early be -

cause he hurt himself running around the stage like someone half his age? I had my fears but was optimistic, especially since his latest offerings on *Skaterhater* with the Phantom Surfers were the good solid fuzz we know and love.

Well, bottom line is: he was most righteous. As soon as they began setting up I knew we were in for something good. He took the stage with the confident ease of someone who knows exactly what he's doing and enjoys every minute. It certainly doesn't hurt that he cuts such a striking figure; tall, impossibly thin, short silver hair and dressed in black. I mean, this is a truly cool guy. They may be Dave Allan & the Arrows, but if you ask me, he's the epitome of an arrow - long, sleek, and sharp enough to draw blood.

He greeted the crowd and predicted this would be a "small but mighty" audience. Then they launched into "Shape of Things To Come" from *Wild in the Streets*, a goofy flick about a society where 52% of the population are under 30 and thus takin' over. That song is by far the best thing about the movie, by the way. Thankfully the audience was quite enthusiastic, because it's so depressing to see a great act get discouraged by a sparse or sluggish crowd. And I got a kick out of the way these little swing hipsters kept saying, "Ooh, I'm deaf now!" after every song. Wimps. He played a variety of tunes, including Bobby Fuller's "Our Favorite Martian," a track off his last full-length *Fuzzfest* called "Chopper," a track dedicated to Wray called "The Missing Link," a Henry Mancini medley, and of course "Blues Theme." I wish I could remember his drummer's name because I was pretty damn impressed with the workout he gave those things. On bass was none other than Dionysus big cheese Lee Joseph. The only even remotely lame moment came when they busted out Gary Glitter's bone-headed anthem "Rock & Roll Part Two," well known to anyone who has ever watched virtually any stadium sport for even a moment. I can overlook that however, as their set was more than I dared hope for. It was also a pleasant surprise to find how genial and

soft-spoken he is. In those old album shots he looks like Snoopy playin' the vulture - as sullen and ready to bite yer head off as one of the characters in the many biker flicks he supplied music for. Why, I think I may have even had a little crush by the end.

Okay, now onto Deke & the Ecco-Phonics. This is going to sound hollow in comparison to my gushings about Dave Allan, but they delivered yet another fine performance. This may as well suffice as a review of their latest disc, *Number 1 Hit Record* out on Hightone Music Group, since their set was laden with tracks from this release. My personal favorite is "Peroxide Blond," where he tells a black-rooted beauty to "go home and soak your head." They did "What's That Cookin'," an ode to chicken of all varieties, as well as "I've Got A Date to Cut A Cake," which combined the evening's two themes of love of food and being done wrong by the ladies. Deke later remarked that he woke up that morning and thought, "Thank God for women and burritos." That pretty much sums it up. My favorite moment was the same as the last time I saw them, when they performed "The Wandering Gypsy." A great song to begin with, it gets even more interesting when they start switching instruments mid-way. Deke's had a good turnout every time I've seen him, no matter which band he was with, which is encouraging. All around one of the best shows I've been to in a while. Y'all come back now, y'hear?

## Erich Zann's Top 10 of 1998

(in no particular order)

Skepticism - *Lead and Aether* (Red Stream)

Holocaust Theory - *Inception of Eradication* (Possessive Blindfold)

v/a - *Book Of Shadows* (Spectre)

v/a - *Natural Order* (State-Art)

Dagda Mor - *Agent Provocateur* (Tesco)

V/a - *War Against Society* (Praxis Dr. Bearman)

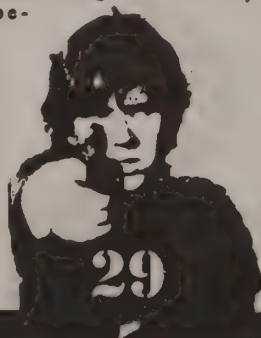
Thorofoa - *Maximum Punishment Solutions* (State-Art)

Megaptera - *Beautiful Chaos* (Fever Pitch)

Kiln - s/t - (Doom Tone)

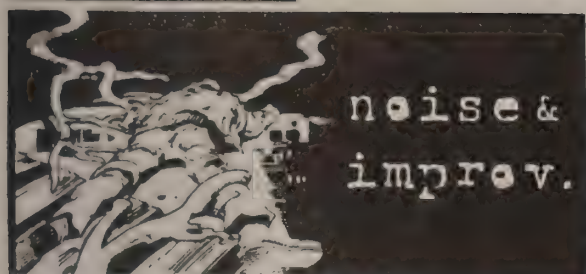
Bethlehem - *S.U.I.C.I.D.* (Red Stream)

Erich Zann hosts the "Cthonic Meditation" alternating Mondays at 8 PM





## Reviews



Reviews by James Dewey

**Aube - Pages From The Book CD**  
Akifumi Nakajima (Aube) has previously used human functions (breathing, heart-beat) or natural sounds (water,



metal) as sound sources for his ambient noise, but he has never been quite so inventive as using religion (the Bible) for source material until *Pages From The Book*. I have no idea how Aube came up with all of the sounds on this recording, (flipping, tearing, pounding, rubbing, folding) but all of them are originally from the Bible and then processed and looped to varying degrees. Much of the disc is based around building drones and crisp, rhythmic tearing sounds that create a spiraling atmosphere of textural sound. "Concord Block" is a notable example of Aube's use of mechanical, clacking rhythms, like symphonies of amplified, swarming, robotic insects. The tracks are all very layered, and gradually increase in volume and intensity, producing valleys and peaks of excellent sound manipulation. I am not sure if Aube intended to make a statement by using the Bible, as any book or paper object could make the same sounds, but the result is truly unique sound sculptures that are far more interesting than much of his other work (the number of Aube releases seems to be increasing daily). There is also a limited edition of 100 copies that includes a page from the Bible that Aube used, and is available only through Elsie & Jack. (Elsie & Jack, PO Box 230316, Grand Rapids MI 49523-0316 <http://www.apexonline.com/eaj/>)

**William Parker - Lifting The Sanctions CD**

*Lifting The Sanctions* is easily the best solo bass release I have heard and is one of my top-ranked albums of 1998. William Parker, an incredible bassist hailing from New York

and a frequent collaborator with other NY improv greats Matthew Shipp and David S. Ware, proves to be a technical yet emotional genius on this CD. The disc opens with "Emory", a twenty-five minute composition featuring a bittersweet melody and excellent bowed bass technique. "As A Flower" is a gentle piece with repeated harmonics, and "Mary Waiting" has a incredible, strummed rhythm that is uncommon in much solo bass work. The title track, which ends the CD, is a strangely harsh and grating bowed bass piece that is awing as well. Each piece is very distinct from the others, allowing for a captivating listen, unlike many dull, tinkering solo bass albums. The booklet includes liner notes by Parker that describe how he approaches the bass, as well as a series of splattery, colorful paintings done of Parker while he was recording the album. Highest of recommendations. (No More Records, PO Box 334, Woodmere, NY 11598, [nomore@bway.net](mailto:nomore@bway.net))

**Nimperign - 44'38"/5 CD**

Nimperign is a Boston area improv trio consisting of Greg Kelley (trumpet), Tatsuya Nakatani (percussion), and Bhob Rainey (soprano saxophone), whose debut CD captures a very conversationalist, almost European style of improvisation. The sound is sparse and drifting, yet articulate enough to keep one's attention throughout. Having seen the group at the Sweatshop in S.F. about a month ago, I can say that this recording definitely captures their live energy and the meditative quality to their improvisation. Kelley's trumpet work stands out the most with the unusual sputtering and buzzing he gets out of the instrument. The percussion is not as driven and dynamic as I normally like, but I guess it would be better to ignore the drummer's normal application while listening to this CD, and view it as another "conversationalist" rather than a time-keeper. During the live show, Nakatani (who I believe was a student of Ground Zero's drummer, although it certainly doesn't show) used his drums more as a place to put little percussion devices and only once did he engage in a full blown drum solo. Still, this disc can serve as a nice background or foreground listen, and reminds the listener of how effective the silence in between the sounds can be.

(Twisted Village, 12-B Eliot St., Cambridge MA 02138, <http://www.twistedvillage.com/>)

**M.S.B.R./Kengo Iuchi - CD**

Bizarre release on the great Canadian Alien8 label, featuring both collaborations and solo compositions by M.S.B.R. (Koji Tano) and Kengo Iuchi. The disc starts off with an impressive 20 minute track from M.S.B.R. that builds around sweeping noise bursts and various muffled sounds, finally heading into what seems like a field recording of monolith being chiseled, hammered, and drilled to pieces. The next two tracks, as well as the last on the CD, have Tano supplying droning electronics as an accompaniment to Kengo Iuchi's guitar playing and abrasive vocals. The longer Iuchi track includes additional musicians playing saxophone, guitar, and percussion in a series of disjointed noise folk pieces, the second of which is a wonderful, haunting cello/guitar/vocal piece. Iuchi has a very distinct scream that reminds me of a more delirious and less heavenly Keiji Haino, and although his voice is sometimes unbearable, it often has a wrenching effect on one's ears that is like scratching an itch that has been around for years, albeit scratching a little too hard. I've never heard anything quite like this combination of noise and folk, but the result is very pleasing (in a rather unsettling way). Note: M.S.B.R. and K2 will most likely be coming to the Bay Area (and maybe even Davis) on a West Coast tour. Also, Iuchi has a double LP coming out in the future that will include collaborations with Chie Mukai (Che-Shizu), Seiichi Yamamoto (Boredoms) with Hajime Kawabata, and Kazumoto Endo. (Alien8 Recordings, PO Box 666, Station R, Montreal, Quebec, Canada H2S 3L1, <http://www.alien8recordings.com>)

**Kazumoto Endo/Blazen y Sharp - Ask For It By Name 7"**

Although this isn't exactly new, I can't give enough praise to Kazumoto Endo (formerly Killer Bug of Tokyo) or Blazen y Sharp (Chris Blazen of Rome, Italy and John Sharp of Nashville, Tennessee). Endo's Side A is a crawling accumulation of sound over a pulsating beat until his patented fast, harsh noise attack is unleashed; similar in approach



to side B of the *Evergreen 7"* on Pinch A Loaf Productions. Keep an eye out for Endo's work, he is one of the best in the current Japanese noise scene. Blazen y Sharp's contribution is very textural and consists of sharp, unidentifiable scraping sounds, possibly produced by thick wire of some sort. The background noise grows into feedback and denser material, and then fades out. Great sensory oriented sound on both sides, highly recommended. (Gender-less Kibbutz, PO Box 158469, Nashville TN 37215, <http://www.spaceformusic.com/genderless.html>)

**Null - Inorganic Orgasm CD**

Kazuyuki K. Null's most recent manipulated guitar album of rhythmic drones and feedback is not exactly noise, but more like anxiety-producing ambient music. Each track tests the human tolerance level for high frequency sound, as they all have some sort of background (or foreground) squeal that is very irking, sometimes painful. Null puts together the most un-guitar-like sounds ever produced by a guitar into collages of electronic scribbling and chirping, often accompanied by a pulsing rhythm. The last track is undoubtedly the most interesting, layering multiple hollow, twangy guitar hammerings that sound like heavily processed steel drums. If machines could talk with one another, their conversations would probably sound like this. Difficult music to say the least, an "inorganic" experience that will make anyone tense. In contrast to the complex music, the CD comes in a delicate plastic sleeve with very nice, individually made art print. (Manifold Records, PO Box 820266, Memphis TN 38182, <http://www.manifoldrecords.com>)

**Merzbow - Aqua Necromancer CD**

Those who are tired



of Masami Akita's relentless noise assault (some of which is worthless in my opinion), should pick this new CD up for a very accessible, psychedelic surprise. Akita loops/samples beats from the likes of Soft Machine and L'Orme, and envelopes them in brilliant static and hissy noise. There is a nice, loose feeling to this release that I find enjoyable, and the drums/melodies add a dimension to Merzbow's noise that is more than complimentary.

The second track, "Contrapuntti Indian" is a lovely, floating composition of a medium paced beat swallowed by a looped bass and wah-guitar sample and with very hollow, swishy noise (think of the sound produced when the dentist sprays water in your mouth); nothing short of amazing. "Soft Drums" is like a propelling, never-ending drum solo with great spacy sound effects and "Contrapuntti Patto" spans 17 minutes of feedback drenched delight. If you want harsh noise that you can bob your head to, check out *Aqua Necromancer*. (Alien8 Recordings, PO Box 666, Station R, Montreal, Quebec, Canada H2S 3L1, <http://www.alien8recordings.com>)

**Crawl Unit/R.H.Y. Yau - Japan Tour 08:98 7"**

Sacramento's Crawl Unit (Joe Colley) and the Bay Area's Yau contribute two very different tracks to this release. The Crawl Unit side, appropriately titled "Two Fragments & An Apology" consists of a slow drone wit background rumbling, then electronic buzzing and noodling, and finally a lock groove of someone saying "I'm sorry". Yau's material is much less subtle, combining flatulent vocal grumbles and yelps with various "found sounds", one of which is the sound of a person relieving himself and zipping his pants, into a fairly disgusting listen (as can usually be expected from Yau). Nice, simply packaged co-release from Povertech and Auscultare. (Povertech Industries, 1008 10th St. #761, Sacramento CA 95814) (Auscultare Research, 1052 Peach St., San Luis Obispo CA 93401, <http://www.calpoly.edu/~ryau/index.html>)

**Richard Youngs - Advent CD**

A reissue of a 1990 LP on the No Fans Records label, *Advent* is split into three parts (fittingly titled "Part I", "Part II", "Part III") that are all based around the same minimalist piano work. This astounding release demonstrates the effectiveness of simplicity, yet also the diversity of sounds and emotions that can be achieved when different instruments are added to the same melody. The first part has Youngs on vocals (with heavy reverb), the second with often dissonant, shrieking oboe (also with reverb), and the third is a brilliant, twenty-minute piece with fuzzy, soaring guitars put through many effects to create hazy layers of sound. Each part begins and ends with the same majestic, almost epic (I hate to use that word, but it is the best descriptor for *Advent*) piano phrase that will ring in your head for hours. (Table Of The Elements, P.O. Box 5524, Atlanta GA 30307)

VA: Needlepoint CS



## Reviews

Finally a noise cassette has been released from the quiet little town of Davis! *Needlepoint* is an excellent compilation, of some great Japanese, U.S. and even local noise artists. This 60 minute affair starts out with great pounding noise from rising star, Kazumoto Endo, then heads into a harsh cacophony from Davis' own *Dysthemia Scars*. The noise assault continues with *Skin Crime* (New Hampshire) and *Stimbox* (San Francisco), whose track of drums, feedback, and harsh noise was recorded live at the infamous D.A.M. house here in Davis. The B Side is more varied and less brutal, starting out with electro chatter and buzzing sounds from *Atlatl* (Seattle), then crushing musique concrete from *Brutum Fulmen* (New Jersey). The *Yukiko* track is my favorite on this compilation, a live collaboration at the U.F.O. Club (Tokyo) between Yukiko Ohishi and Kazumoto Endo, who produce wonderful, floating ambient music that revolves around Yukiko's heavenly voice. Ending the tape is a bizarre, wavy, electronic/vocal drone from *Seedmouth* (Hirohito Taneguchi), recorded at the D.A.M. house on the same day as the *Stimbox* track. This is a great, varied compilation, each copy of which comes in a hand-sewn and silk-screened pouch. Support your local, fledgling noise label and pick this one up from Varicocele. (Varicocele Records, 503 E St., Davis CA 95616, <http://www.geocities.com/SunsetStrip/Cabaret/8255/section/>)

### G\*Park - *Geopod* CD

Okay, so this CD is a few years old, but it is new to me and to KDVS so I thought I'd review it. G\*Park has two CDs on *Zabriskie Point*, *Geopod* being the second one and a very interesting document of concrete sound exploration, similar to certain works by Bertoia and Cage. This release, despite the warm, biological feel of the title, provides for a very chilling listening experience, ranging from dark ambient to noisier material. Pulsing, shifting rumbles and metallic scraping as well as prepared/amplified/distorted piano dominate this CD, although I think track 4 uses a bowed and processed bass. The atmospherics of this release are incredibly visual, as demonstrated by track 6. Peaceful, cyclic sounds remind me of darkening clouds until they rupture in a thundering assault, and all of the while hollow glass objects gently knock against each other. The last track is like a less harsh version of Cage's "Variations II", a spastic piece for prepared/amplified piano. Wonderful.

(Zabriskie Point, PO Box 3006, Colorado Springs CO 80934-3006)



Reviews By Soundwave aka The Milkcrate Bandit

### Albums

#### Keith Murray - *It's A Beautiful Thing*

Plain and simple, Keith Murray fell off! A very disappointing album with tracks like "Bad Day", a play on Ice Cube's "Good Day", but Keith didn't need to use the exact same beat. The high point of the album is when Canibus busts on "Some Sh#t!", with female rapper Deja Vu. Canibus has the best verse on the album. With production by Erick Sermon, I really hope that this album has more good stuff on it than the KDVS promotional copy, or this album will prove to be anything but a beautiful thing.

#### All City - *Metropolis Gold*

On a scale from 1 to 10 this album's a 6. From 1 to 17 it's a 9. On a scale from A to Z it's about an N. In other words the album is just slightly above average. 3 songs really stick out as amazing. "Just Live", the last song on the album incorporates a live band that competes with The Roots in musicianship, plus All City's delivery is tight on this track. The "Hot Joint" is a party jam that I will bump at every DJ gig I get for the next year. "Ded Right" and "Afia Hours" both have captivating beats. However, All City's lyrical content is often superficial and their delivery is too typical. The album would probably make good Jeep music, but not much more.

#### Pete Rock - *Soul Survivor*

The self-proclaimed "Chocolate boy wonder" is back and hitting hard as ever. Pete Rock's beats are captivating especially for the 2nd half of the album. Soul Brother #1 calls on the talents of dozens of emcees and singers to help him on this album. Surprisingly, the songs that have been haunting me most while I'm trying to concentrate

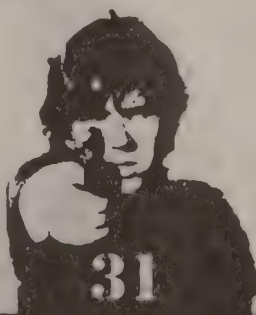
in lecture are the ones with singers like Vinia Mojica, Carl McIntosh, and Sarah Jones. Also notable is the surprising compatible duo Pete Rock pulled off with MC Eht, and the remake of "Truly Yours" featuring Large Professor and Kool G Rap.

#### Planet Asia - *Planet Asia* EP

Asia's been my boy since Fat Crayons and Tinker Toys. About 7 years ago the whole hip-hop scene in Fresno (all 10 of us) was buzzing after some emcee named Asia busted for 30 minutes on The Hip-Hop Laundromat on KFSR 90.7. Asia has consistently paid dues and represented the culture as honestly and enthusiastically as possible, and this is reflected in his EP. Delivery and lyrics are phatter than a sumo-wrestler on a pork rind and creatine diet. The beats produced by Fanatik provide a good backdrop for Asia's dynamic skills. Check for my favorite cut "Schoolyard Ridas", where Asia's crew Yardmassive and another Fresno crew, Trendsettas, "put Fresno on the map."

#### Heltah Skeltah - *Magnum Force*

Dark and Moody, this album is definitely done in the Heltah Skeltah fashion. The first words on the album say, "Just like the 1st album only better." Sho' Nuff, that says it all. The production is more polished but still ruff and bass heavy. The beats are guaranteed to turn out any Urban, asphalt-dwelling, jeep ste-



reo system. A lot of cats produce on this album including Grand Daddy IU and NOD. Ruck and Rock lighten up the dark production with their lyrical humor, and violent "I'll run up in your baby's mom," form of urban expression. Another cool quote, "Fu#k Batman and Robin, I'm robbin' with a bat man." "Chicka Woo" is a take off on Main Source's "Lookin at the Front Door". "Brownsville 2 Long Beach" is a collaboration with the Dog Pound and is produced by Daz. A very solid album. Definitely a necessity for any true Hip-Hop head. The Skits are funny as hell.

### Singles

Baby J - "Walk with a Bop" (featuring A.Aliques)  
b/w

"Soul" (featuring Poetic from Gravediggaz)

The 1st song "Walk with a Bop", contains simple yet genius production with slamming drum programming. This song reminds me of the original Nas *Illmatic*. The B-side features Poetic, and is tight but a little less catchy than the A-side. The song is called "Soul" and the hook say, "10 years of politicking makes me aware, my soul is more precious than rap careers." Why can't more emcees follow that

philosophy?

DJ Quick - "Hand in Hand"  
b/w  
"Pussy Medley"

The lyrics are chauvinist. The hook turns me off. The beat is surprisingly dope with a party feel. But overall this bumps if you don't mind the female bashing and the nauseating chorus. The B-side is called "Pussy Medley", and features an all-star line up of Snoop Dog, Nate Dogg, Hi C, AMG, 2nd II None, and El DeBarge. If you don't get enough testosterone from the A-side the B-side is sure to give you an overdose.

PaceWon - "I Declare War"

b/w

"Step Up"

GOOD LORD! This singles got it all. "I Declare War" has a beat like a 70's Pink Panther / Barnaby Jones theme song. Sounds crazy but it's banging and mellow. The B-side "Step Up" is more upbeat. Lyrics are a 10 on the Richter scale on both songs. One of my favorite lines is, "Wordlife, there's so many hoochies on my penis, by the time I'm 29 I'll have more son's than Phoenix." Say it aloud to yourself a few times and you'll see why I think PaceWon is going to be a Rap Heavyweight very soon.

# B.B.S. SOUND

Providing: Quality Sound Reinforcement  
Mobile DJs  
Event Coordination and Planning

Call (916) 819-0500

We support KDVS 90.3 FM  
the real local music alternative



# Hidden Gems of the Late 20th Century

Reviews by Timothy J. Matraga

**FRED NEIL** - *Bleecker & MacDougal* (Japan East/West)

CD reissue of superb Greenwich village mid-60s folk LP. What some might consider "edge folk." It's a shame that this is currently in print in Japan, but not in the US. Once again the Japanese have proven greater knowledge of our would-be 60's legends. The American 90's generation is left scratching their collective heads. Fred Neil? Duh? who? Well, Well, Well. This CD's a real treat for the ears - a great place to start. It's difficult to find much of his original vinyl as it sold poorly back in the day. Fred showcased a very low, cryptic, emotive voice similar to Tim Hardin. His tune "The Other Side of this Life" was covered by not only Jefferson Airplane, but also the Growing Concern and a host of other aspiring folk-rockers. His wide range of vocalization has been imitated but never duplicated. He played with many legends like John Sebastian and Felix Pappalardi. Positively a great listen all the way through!

**GALAXY** - *Day Without the Sun* - Reissue LP on (Akarma) of Italy

The black and silver cover is enough alone to convince the everyday psych fan that this is a highly worthy artifact! Issued only as a private press/micro-press in the mid-70s, obviously it's now damn near impossible to locate originals. This would not be out of place in a set with Debris, Neighb'hood Child'n, High Rise, and damn near anything from Hawkwind's first five LPs! Ron Moore's book *Underground Sounds* describes this LP as "Florida heavy guitar synth space psych with femme vocals." That's about right. I'd like to add that it's heavy on the effects, in some cases literally drowned in echo, especially on the long title track! If you're a sucker for sexy femme vocals and serious guitar mayhem, this is your pot of gold! Admittedly though, a couple of the shorter tracks are klunkers (verging dangerously close to an ELP sound), as a whole it's still recommended for serious fans of extended jammed out psych.

**JOSEFUS** - *Dead Man* - Reissue LP on (TEX)

The 1st 1969/70 LP by this one-time Houston institution proves to be one HEAVY

heavy experience to listen to! Seriously heavy on the blues riffs and extended jams. Rough vibrato on the vox. I'll bet this band was LOUD, LOUD, LOUD when they played live! Don't let "heaviness" scare ya though! This is without a doubt twice as good as *Led Zep*'s first, for lack of Robert Plant's putrid vocals. Maybe Josefus wasn't as talented as the Zeppelin (a common argument made by classic rock dorks) BUT they could JAM, man! It's the feeling behind the music that counts - Enthusiasm counts double. AND that's what shitty rock critics must remember. Their 2nd LP was released on Mainstream, a label famous for signing every great band from the late 1960's and sinking them dead in the water with absolute zero promotion. See the Distortions label's *Bohemian Vendetta* reissue LP liners for the story on this.

**BOHEMIAN VENDETTA** - s/t LP - Reissue CD on (Cosmic Mind)

**BOHEMIAN VENDETTA** - *Enough* LP/CD - Reissue/also includes some previously unreleased material. (Distortions)

These 2 LPs are the REAL DEAL in raw 60s rock! Absolute must-haves for the garage fan. Not just a must for garage fans, or even for psych fans, but rightly so for anyone who is into researching any good music whatsoever! And you better believe it! Folks familiar with the great *Beyond the Calico Wall* compilation might know their tune "Paradox City". That's merely the tip of the iceberg, in terms of what's on these two discs. "All Kinds of Highs", "Like Stoned", "Deaf Dumb & Blind", "Images", "Enough", "Charity Killjoy" and just about everything here is superb snotty vocals over catchy, twisted, organ & guitar driven tunes. The original self-titled LP goes for \$200+ now, if you're lucky enough to locate a copy. So even if you spend \$20 on the CD reissue you're doing pretty well. How else you'll hear these tunes, I don't know. (Try asking that Kicksville guy to make you a tape!) More readily accessible is the *Enough* reissue on Distortions. Wow is all there is to say! This Long Island garage band had attitude and talent. Their name may soon be recognized as one the best of the era. Both discs are an easy A rating all around!

TM

**SCUM OF THE EARTH** - Compilation LP - Reissue LP on (Wylde Wanker)

I remember hearing that the Gories were compelled to form after hearing this record. (I think it was in some German zine I can't remember the name of.) That was enough: I had to find it. Unfortunately none of the bins in the Bay Area record stores had this back then (about 8 years ago) Thankfully the folks at Wylde Wanker Productions have bestowed upon us an ULTRA-LIMITED reissue of this "gem of gems" in 60s comps. This LP is a MONSTER! The Mach V, the Charles, the Bush, the Tigerman, the Werps, Damn! T's all here so look no further and get it when you see it. Because that will likely be the only time you see it!

**SURF TEENS** - *Surf Mania* - LP/CD Reissue on (Bacchus Archives)

It was a great day when I saw that this rare early 60s surf/instrumental LP had finally been reissued by someone! That someone being Bacchus Archives (a part of Lee Joseph's Dionysus record empire). Deke Dickerson tells the Surf Teens story in the liners, along with a Surf Teens discography. Although these kids were all between 13 and 20 years old, they managed to pump some great, catchy tunes out, originally released on the Almor, Sutton, and Westco labels. A great addition to the KDVS library and to any serious surf fan's collection as well!

**HYDRAULIC RAISINS** - *Wailin' in West Covina* - LP/CD Reissue on Bacchus Archives

Another very good compilation featuring the Hydraulic Raisins and a couple other bands in the family tree of this West Covina outfit. This includes the Rhythm Surfers and the Spectrums. Some great tunes, a good disc, and an artifact of times gone by. Some early 60s surf/instrumental sounds as well as more raw garagey later sounds. Pretty good!

**THEE HEADCOATEES/ THEE HEADCOATES** Split 7" on (Damaged Goods)

Jackie Chan does "Kung Fu" with

the Headcoatees on side A, and the Headcoats do the "Rise & Fall of a Double" on side B. With all the dozens of Billy Childish and related product on the market right now, this is in the upper 5%. Pretty damn awesome! Worth of multiple listenings! Yeah!

**KYRA** (From the Headcoatees) "Doodlebug" 7" on (Damaged Goods)

A couple of fun tunes - well at least the A Side is! The B Side "Punk Rock is Night Tot" has a definite ironic hatred for society going. Reminds me of tracks like "Art or Arse" or even "Squaresville." Maybe that's a stretch, ah well. Takes me back a few years when Armitage Shanks' "Punk Tune" was getting played every damn day at KDVS. Get it, it's solid!

**VIA - A JOURNEY TO TYME** Volumes 1 and 2 - Compilation LP on (Phantom)

Yikes! It's the attack of the 60s punk compilations! For the second time! There should be a category for these called "60s comps of the 80s that have become collectible so let's boot them again so people can buy them in the 90s." Like *Scum of the Earth*, these 2 vinyl-only compilations represent some of the best in 60s punk: *Unrelated Segments*, *Chayns*, *Moving Sidewalks*, *Roosters*, *Hallmarks*. With even a few things on the psych side for these two comps, such as *Faine Jade & the Painted Faces*. Seems like there was a time in collecting when everybody & his brother had these LPs on their want lists, as they were extremely limited when they first came out. 500 were made initially. Now they've made another 500. That means for all practical purposes they're already gone (to quote an Eagles' tune unfortunately). Sound quality is about a 7 out of 10, with Boulders being 3 out of 10, and with Teenage Shutdowns being in general a 10 out of 10. Also Teenage Shutdowns have some overlap with these, so get those ten volumes (ALL OF THEM) first (since they sound better), THEN this, alrighty?

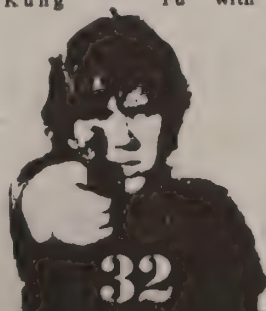
**V/A - I CAN HEAR RAINDROPS** - Compilation LP on (Worst)

Why not throw in one more 60s comp! This one is all about being a teenager in the 1960's. If you liked the comps *I'm Down Today* or *Shutdown '66* you will almost definitely like this one too. It's mostly 60's punk ballads that HAVEN'T been on other comps. AND they're almost all very good! What I like (and think other people like) about the micro-genre known as "the 60s punk ballad" is the so-called "real people factor." It's something about their amateurism combined with their absolute pathetic expression of desperation that always makes the listener sit up

and take note. You might not like it but you always notice it! The lyrics in 60s punk ballads often have to do with teenage heart-break and high school-related themes. These kids must have been REAL misfits in their high schools. I'm sure some of you can relate, to some degree anyway. Again, it's limited. By the time you read this review it will likely be out of print. Listen for it on Kicksville.

**YA HO WHA 13 - GOD AND HAIR - THE YAHOWHA COLLECTION 13 CD BOX SET** - (Captain Trip Records of Japan)

This is perhaps the most unbelievable box set I have EVER seen to date! Who would have thought that something as over the top as a Ya Ho Wha box set would ever be assembled! Thank you Captain Trip! For those unfamiliar, the Ya Ho Wha were a small 70's religious cult based in Southern California who made some of the most insane and sought-after psych LPs of all time! Their leader, Father Yod, supposedly died in a hand gliding accident in Hawaii a few years after they started making records. They were very hard to find, even at the time of their release. But regardless almost no one was looking for them until the 80s when a few collectors latched on to these LPs and drove their value way the hell up! Up until recently only those with a big trust fund could afford these records. Most typically are traded/sold for \$300 - \$800 on the collectors market. Honestly, you're getting \$10,000 of music for \$189.95 (list price of the box). Looks really nice! Musically, it's hard to pin any one style here because it varies quite a bit from disc to disc, from track to track. Swings from supremely insane extended guitar jams to oddball folk to religious chanting. There are a few tracks so twisted lyrically, ONLY a very messed-up individual could have created it! Honestly! Sky Saxon (former lead vocalist of the Seeds) was even in on the action - Listen to his hilarious recitation on the "Unreleased Materials" disc! The bottom line is it's 13 CDs, a ton of music, about 70% of which I can honestly denote as "Good." About 20% of it is quite "amazing." The rest sort of falls in the cracks somewhere, not clearly bad or good, but certainly "improvisational" (Yeah, Ok.) I suppose that's to be expected with a project of this magnitude. Comes with a book written mostly in Japanese, so a lot of good that does most of us! LIMITED to 3000 copies, and the CDs are NOT offered individually. It may be hard to plunk down that much dough all at once, but if you're a psych fan, this is not to be missed! Worth thinking about - It may be in print for a while anyway.







Reviews by Ben Arp

Here are some reviews of various electronic, industrial and experimental stuff we've either gotten at the station or I've picked up over the quarter. Look for additional electronic reviews on the KDVS website in the near future at <http://www.kdvs.org/cru/lgerev.html>

#### Apoptygma Berzerk - Seven (Metropolis)

This is quite possibly one of my favorite electro-dance albums of all time. From the initial track "Love Never Dies" until the final crazy bonus tracks (including one of my favorite APB tracks, "Untitled Too") this album is an onslaught of unescapable electro-grooves. Since Metropolis recently released the *Apocalyptic Manifesto* album it is somewhat annoying that "Deep Red" appears again on the CD but it does include the wonderful remix of "Mourn" that can be found on the *Mourn* EP. Even though I'd heard many of the songs on *Seven* before on other releases or compilations, it was nice to have it all compiled for once without having to track down the original import version. Metropolis Records - P.O. Box 54307 Philadelphia, PA 19105 [www.metropolis-records.com](http://www.metropolis-records.com)

#### Apoptygma Berzerk - Paranoia (Tatra)

The Paranoia single presents a slightly more upbeat sound for Apoptygma Berzerk as the title track and it's remix are both quite dance oriented. Both versions of "Paranoia" could work well in the club setting and are quite enjoyable to listen to when driving around. The other track is the APB cover of Metallica's "Nothing Else Matters" which is a valid cover but didn't really strike me as anything that special. Although, I hear this track is supposed to be released on a *Tribute to Metallica* compilation, which

## industrial, electronic, etc.

could be quite scary if the AC/DC Tribute is any indication of how industrial/electronic "tribute to heavy jock rock band" albums go. Worth checking out since "Paranoia" is a great song.

#### Architect - Galactic Supermarket (Hymen)

The boys from Haujobb are back once again, this time with Architect. *Galactic Supermarket* is one of the better intelligent techno releases I've heard in a while. Although, that shouldn't come as a surprise since it's out of the Haujobb camp (who, judging from the sound of this project, have been studying their Autechre quite well). The packaging, for what I assume to be the first Hymen CD release, is quite phenomenal and makes for an attractive product. I guess the easiest way to explain the Architect sound is to take the *Newt* material and make it even better with influences from the Autechre school of electronic music composing. A 12" is also available through Hymen, although I haven't heard it yet and have no idea how much it differs from this CD release. Hymen - [Hymen@gmx.net](mailto:Hymen@gmx.net) <http://www.klangstabil.com/hymen>

#### Babyland - Outlive Your Enemies (Mattress)

They sure didn't go away. Far from it. *Outlive Your Enemies* is a CD that doesn't stray too far from the standard Babyland sound... yet does at the same time. One will recognize most of this album from the live shows over the past 2 or 3 years and Dan and Smith had to resort to starting up the Mattress label to successfully get this album released. It was well worth the wait as Babyland delivers 15 tracks that range in tempo and mood. My one major complaint is that some of the best songs on this CD clock in at under 3 minutes which leaves me wishing for more. I swear they must play extended versions of tracks at their live shows since they seem so short on the CD. Anyway, standout tracks on this release include the 'jungly' "Safe Equals 'No Sound'", "Test Pilot" and "Youth Choker". All in all, it's nice to finally have a recording of some of the songs I've been hear-

ing at the live shows since the release of *Who's Sorry Now?*. Mattress - P.O. Box 41349, Los Angeles, CA 90041 (USA)

#### Decoded Feedback - Bio-Vital (Metropolis)

The first Decoded Feedback I heard was their *Technophobia* album and I didn't really find it all that exciting. However, *Bio-Vital* surprised me on the first listen. Decoded Feedback made quite an enjoyable album and the vocal style seemed like it had improved over the vocals on *Technophobia* as it appears more distortion was added. The sampling was also pretty impressive; especially since they managed to base an entire song around samples from the cheesy flick "Relic". Also, "Breathe", "Synthesis" and "Bodycell" all stood out. As far as music style goes, don't expect much more than your standard straight-forward electro-industrial... but, Decoded Feedback do it well and if you're into that kind of stuff it should be right up your alley.

#### Free Death - AAAR! '98 (Free Death)

Free Death, the project of former KDVS-ite Zach Archer, released its first *Annual Audio Atrocity Round-Up* and I managed to get my hands on a copy. You are treated to 28 tracks of strange sample-based recordings. Even though this is presented as a "worst-of" type of idea, I found several tracks to be incredibly enjoyable. "Beelzebrent", "Top Heavy" and "Boin Beh-Beh Boin" show off Zach's ability to arrange and sequence a wide-variety of samples. Don't fear... the funny stuff is on here though, especially the track "Bad Idea #6 (If God Exists, Why Is There Suffering?)". You can your paws on a copy of this release by contacting Zach you damn self! Free Death - P.O. Box 71287, Oakland, CA 94612 [behemoth@grin.net](mailto:behemoth@grin.net)

#### Funker Vogt - Execution Tracks (Metropolis)

Well, Funker Vogt is back and not too surprisingly this album isn't all that different than previous Funker Vogt material. Most of the songs are about war and related tragedies... however, then you have the track "Shaven" which... well, it's about women shaving certain parts of their anatomy. Thankfully, the vocals are so distorted that it is hard to make out the lyrics... but still, it's pretty extreme when placed next to the standard Funker Vogt lyrical style. This album is geared towards the dance floor and the track "Pure War" is a perfect example. Also, they have a nicely vocoded voice say the track number before each track starts up (except for the harsh Bonus Track "King For A Night"). All in all, if you like Funker Vogt, you'll like this album.

#### Holocaust Theory - Inception Of Eradication (Possessive Blindfold)

I liked their first release, *Proclaimed Visions* and was eagerly anticipating this release. Holocaust Theory did not disappoint. Scott and James deliver a release with some of the most amazing material I've heard



in a while. Tracks to check out include "As Death Approaches", "Cig" and the 3 "Man Vs. Machine" tracks. Also, Gridlock does an awesome remix of "As Death Approaches" and Noiseix remixed "Cig" power noise style. While the chilling ambient moments of the past still remain ("Rain: Phase 5"), Holocaust Theory has seemed to have opted for a more noisy and "in your face" approach to writing music and lyrics. It works really well on this CD and even better in a live setting. They put on an outstanding show at Dekonstrukt in SF on the Exoskeleton tour playing a great deal of this new material. This album marks a sign for great

things to come from the Possessive Blindfold label! Possessive Blindfold - 2251 Frederic Street, Burbank, CA 91504 [possessv@earthlink.net](mailto:possessv@earthlink.net) <http://home.earthlink.net/~possessv/>

#### In Strict Confidence - Face The Fear (Metropolis)

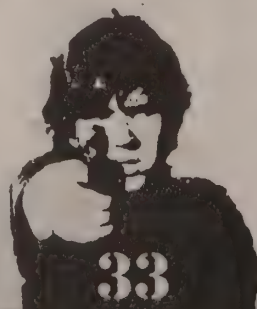
First off, this CD was recorded in surround mode meaning if you try and play it in mono it'll sound like complete crap. Since I'm stuck with plain old outdated stereo sound I had to listen to this one missing all of the apparent stuff going on all around me (if I was listening in surround). Needless to say, there is "a lot" going on during several of the tracks on this release. The opening track, "Empire" is a perfect example of this and is one of the better tracks (even though it takes a while to get started). The rest of the album is comprised of electro tracks that are above average when compared to previous In Strict Confidence I've heard. However, I hear the single from this release is to be the track "Industrial Love" which I found to be a tad cheesy. I was really surprised by the track "Room 101" which is extremely noisy, fast and chaotic and doesn't sound like anything else on the album. I'd like to hear more from In Strict Confidence in that style... but overall the album is good for what it tries to be. In Strict Confidence - P.O. Box 1246, 64745 Breunberg, Germany <http://www.amigaworld.com/isf/>

#### Involution - s/t (Tone Casualties)

One of the more interesting post-Skinny Puppy projects for Cevin Key, *Involution* pairs him with former Christian Death member (and EXP, Face member) Paris. This album sounds like what one would expect Cevin Key to do if he had been listening to a lot of intelligent electronic music. It's very reminiscent of the Autechre sound and highly recommended to anyone into IDM or Key's other work. Not much else to say about this release but track it down! Tone Casualties - 1258 North Highland Ave., Hollywood, CA 90038 <http://www.tonecasualties.com/>

#### Leaetherstrip - Yes, I'm Limited Vol. III (Zoth Ommog/Metropolis)

The latest in the series of the "Yes, I'm Limited" series brings a double CD of remixes and rare or hard to find material by Claus Larsen. The first disc is remixes from the last studio Leaetherstrip album, *Self-Inflicted*, but may as well have been the "Coming Up For Air EP + bonus tracks" since there is a





## Reviews

plethora of remixes of that track. The remixes are pretty standard and I was disappointed that none of the "Are We The Sinners?" mixes incorporated the Bad Lieutenant sample at all. Disc two is comprised of tracks that come from the *Getting Away With Murder* CD and some other covers and live tracks that have turned up on other *Lesetherstrip* releases or compilations... nothing too exciting here. **Lesetherstrip** - strip@post5.tele.dk http://www.lesetherstrip.com

**Noisex - Ignorance** (Ant-Zen)

Raoul is back... this time with a double CD that boasts a total of 23 tracks! While not as interesting (in my opinion) as *Over and Out*... this is still a worthy release by Noisex. The Noisex sound evolves a little as more complex beats are incorporated while a thick layer of distortion still covers everything else. I personally enjoy the tracks "Screams From A Handicapped Nation", "Bang Tha' Beat Bastard", "In Noise We Trust" and "Auf Goh't's Buam!" a great deal. Definitely recommended to anyone into the previous Noisex releases or any of the other power noise acts out there today. Available also as a box set, complete with bonus 7" and a condom! **Noisex - c/o Raoul Roucka**, Freystr. 1, 80802 Munchen, Germany roucka@t-online.de http://www.infrarot.de/home/noisex/ **Ant-Zen - c/o S.Alt**, Lessingstr. 7A, 93049 Regensburg, Germany antzen@earthling.net http://www1.tip.nl/~t142874/ant-zen/

**Numb - Language Of Silence/ Suspended** single (Metropolis)

I have heard that *Language Of Silence* was written before the previous Numb release, *Blood Meridian*, which I suppose you can tell after a couple of listens. This album seems to bridge the gap between earlier Numb material and their more electronic sound that prevails on the *Blood Meridian* album. There isn't any one track that stood out to me on this album, except maybe the single, "Suspended", but the album on a whole is good. The *Suspended* CD single is a very interesting release since it takes the track and gives five different versions of it that are actually pretty different from the original. I personally like the "Suspended: Distorted Logic" version that reminds me of something you might find on an imminent *Starvation* release. Hopefully, Numb will do more branching out into the various styles they showcase on this single. **Numb - dgordon@istar.ca**

**Project Pitchfork - Eon:Eon**

single (Metropolis)

Project Pitchfork returns with a pretty impressive CD called *Eon:Eon* that is loaded with catchy beats and sequences. I find it much more appealing than the *Chakra Red* CD, especially since I can't get the track "Carnival" out of my head. I also really like the track "Orange Moon" as well as "Dreamer" and "Steelrose". You can expect the same vocal style but the music seems to have shifted styles slightly and is more dance oriented this time around. Likewise, the *Steelrose* single is definitely directed towards the dancefloor with remixes by Apoptygya Berzerk, Front 242 and Talla 2XLC. Nothing extremely noteworthy on the single except 6 versions of "Steelrose" that are all generally dance oriented and one track called "Angels" that is very slow and subdued and actually pretty interesting. If you've liked previous Project Pitchfork releases you'll probably be into these too. **Project Pitchfork - pitchfork@usa.net** http://www.pitchfork.de

**Snog - The Human Germ** single (Metropolis)

Wow... this is hardly a single as it clocks in at over 70 minutes! Anyhow, this is a bunch of mixes of tracks from the latest Snog effort, *Buy Me...* "I'll Change Your Life" and some of the tracks on here are just amazing. The Xingu Hill remix of "Human Germ" is superb, as are the two Black Lung remixes of the same track, although not much of the original is left in there. The *Atom Heart* remixes of "The Ballad" are also extremely well done. Also featured are remixes of "Make The Little Flowers Grow" and some bonus tracks. One of the bonus tracks, the 9:31 long "Opening Engagement Deiversion Penetration<" is a weird collage of samples and loops that goes together quite well. However, being the huge Black Lung fan that I am I found it annoying that they placed the 10 minute long "Bureaucratic Gadget Grip" on here since I already had the track... but I suppose those of you who didn't track down the latest Black Lung CD on Nova Zembla will be appreciative. The



single is rounded out by a live version of "Cliche" from the "Las Vegas Hilton". Definitely

worth the single price since it's almost a mini-album in itself. **Snog** - http://www.cyberden.com/imcc/

**VNV Nation - Praise The Fallen/ Solitary** EP (Off Beat)

Quite possibly one of the (if not "the") best album of this past year, VNV Nation return with *Praise The Fallen*. Unfortunately I missed the boat on their *Advance And Follow* CD and am still trying to track that one down. Because of that I can't really compare this one to previous work, but regardless, this is one impressive release! Favorite tracks are "Joy", "Voice", "Ascension" and "Solitary". The VNV Nation sound can best be described as symphonic, hard, electro-dance music. Think *Covenant* with symphonic samples and you've pretty much got VNV Nation. The *Solitary* EP features several remixes of that track, including a wonderful remix by *Covenant*. Also included are a version of "Forsaken" that includes lyrics and a strange remix of "Joy" by :Wumpacut: that translates the song into German. This band has easily become one of my favorites. Since Off Beat is stopping as a label, look for them on the new offshoot label, Dependant in the near future! Highly recommended! **VNV Nation - tenet@nation.demon.co.uk** http://www.nation.demon.co.uk

**ZymOsiZ - s/t** (Possessive Blind-fold)

While not an official ZymOsiZ release, this promo CD included the tracks from the *Machinedriven 7"* out on PBR. ZymOsiZ "is" power noise at it's finest. James, from the band *Holocaust Theory*, creates dense noise with throbbing rhythms that brought images of Sonar to my mind while listening. Very fitting I suppose, since ZymOsiZ is scheduled to tour with Noisex and Sonar when they come to the United States in April of 1999. I highly recommend hunting down the limited 7" on PBR if you are into the power noise stuff at all since ZymOsiZ does it well! **ZymOsiZ - 2187 16th Ave. #A, San Francisco, CA 94116** zoz@earthdome.com http://home.earthlink.net/~possessv/html/zoz.htm



Some of those review things by Brian Faulkner

**Amp: Stenorette** cd/lp (Kranky).

This is the first Amp release that I have heard since the first full length (*Strenes*), and the relatively simple (though pleasant) MBV/FSA-ish wash of that album has been augmented with elements of trip-hop, tape loops/ manipulations, and even some piano ballads. Not all of it works, but the best stuff is quite good, and it is nice to see a band actually try to stretch and try out some new approaches.

**Cat Power: Moon Ptix** lp/cd (Matador).

When this first came out a few months ago I rather hastily concluded that this was the best straight ahead rock album that I had heard so far this year, but as I sit here listening to it while I am typing away at these reviews I think that my initial conclusion still stands. Chan Marshall has always written really good songs, but the arrangements on *Moon Ptix* are superior to her previous releases, and the rest of the band (mostly Mick Turner and Jim White from the *Dirty 3/Tren Brothers*) provide a subtle, intuitive backing that really sets this record apart from the faceless generic hordes of modern "alternative rock". Listen to the songs "No Sense" and "Metalheart" and you will see what I mean.

**Hovercraft: Experiment Below** cd (Mute).

Another helping of instrumental free-jamming alien space/psych gunk from this trio. I like this one a fair amount better than *Akathasta*, which actually was a pretty good record but never completely connected with

me. The guitarist certainly loves his pedals, and can create quite a range of noise, while the rhythm section flows along effortlessly behind him. Very nice.

**V/A: Marvelous Sound Forms** cd/2dp (Twisted Village).

This compilation is subtitled "Twisted Village Archives vol. 1" and that pretty well sums it up. What we have here is a collection of outtakes and unreleased versions of songs from a few of Wayne Rogers' pre-*Major Stars* groups, including four from his first band, the wonderful *Crystallized Movements*. Totally baked contemporary psychedelia does not get any better than this. Also included are a couple of tracks from B.O.R.B. (one great drone, and one little short throwaway that is one of the most ridiculous things that I have ever laid ears on) and three from *Magic Hour*, including a demo version of "Jonathan and Charles" and a long version of "Something Else" (the shorter version was on their second album) and also their final recording, a tremendous (primarily acoustic) jam from 1995. I sure as hell hope there is a volume 2. Soon.

**V/A: Serotonin Rontin** cd (Camera Obscura).

Great collection of previously released/ deleted/ unreleased material from the Camera Obscura stable of artists, including tracks by Abunai!, Azusa Plane, Salamander, The Alchemysts, and three tracks from an out of print 7" by the always brilliant Alastair Galbraith. A truly great comp. for the uninitiated and the familiar.



## Reviews

by King Otter

I figured that in this world of mediocrity where the shittiest bands in existence are drinking the Dom P, a few of the bright lights of the zineworld could use some positive reviews from a well intentioned jackass. If the esteemed Editors of any of the mentioned zines appreciate the coverage, they can send cash, check, or money order to KDVS, 14 Lower Freeborn Hall, UC Davis, CA 95616

It is apparent that the editor of *Chunklet* has tried many of those

mythical little fart games, such as lighting the gas, or the elusive cold day brown cloud viewing. This is a good thing, because a large number of otherwise enjoyable zines, such as *Badaboom Gramophone*, *Maximum Rock and Roll*, the *Baffler*, *Zum*, take themselves too seriously. This is a zine of humor similar to the *Probe*, intended for an audience that appreciates crack whore jokes, and reads the *New Yorker*, for the cartoons of course, and yet is somewhat "with it" when it comes to contemporary independent music. *Chunklet* readers might recognize that the indie rock/emo uniform of tight pants keeps you warm because tight clothing reduces surface area, and arches the testicles, where they exist, upwards into the body, saving a few degrees of warmth from radiating away from the privates. Readers of *Chunklet* laugh at all of those fools at shows that talk loudly about their precious Brit pop autograph collection while soft bands play. I am secure enough to stare at these bastards and think evil thoughts about their stupid girlfriends. Hmm, make that insecure enough...

I digress, my mission here is to convince you that *Chunklet* is a zine that will make you laugh, make you cry, and just might teach you something about the indomitable human spirit. Ok, that's the same bullshit you read in half of the reviews in every media source; but you will laugh. Three wonderful pages are devoted to an "Indie Rock Credit Card Application." The obligatory record and show reviews were a little lackluster, a but features such as "What's the Most Rock Thing You've Ever Done?" make up for it. (The editors answer, asking Tabitha Soren naughty questions involving pencils, her little MTV News butt, and some guy from alt.rock band Pearl Jam, was damn funny.)

*Badaboom Gramophone* #3 (henceforth ab-

breviated as BG3) is a zine for the nerdy music types that talk out loud, yet are not acid casualties and insist on collecting obscure facts about their favorite bands. Readers of BG3 are the folks that collect the set lists after

bands play. BG3 is highbrow. The writing isn't as difficult to read as

## Zine Reviews

say *The Baffler* or the *New England Journal of Medicine*, but it unfortunately does demand higher education, and I'm not referring to the ability to change the oil in your car as higher

education. Did anyone reading this zine not skip over the feature about recovered memories, which belonged in some boring psychology journal. Hello, where's the goddam entertainment? Where are the crack whore jokes? Lighten up! If I wanted to do some thinking while reading I'd just read my textbooks.

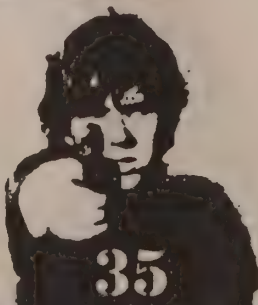
The most of BG3 is the section entitled "The Bands Not in the *Trouser Press* Guide." More than a hundred and twenty pages are devoted to telling the stories of KDVS style bands, mostly independently minded rock. It would be shortsighted to critique BG3 for omitting some favorite band that's only released a split seven inch, on a foreign label, but when you do include "Evil Weiner" and yet leave out the *Luxurious Bags* only the best band of all time, karate lessons from Bruno won't save your punk ass. I could whine for the next three thousand words about other omissions, but that would be petty. A more valid critique would be pointing out that the discographies of several bands including *Drunks with Guns* aren't complete. Although kudos for anyone who cares enough to even try this project.

I sometimes review zines by the quality of the advertisers, and while *Chunklet* does have the seemingly obligatory *Fat Wreck/Honest Don's* ads, it also has ads from quality labels such as *Spare Me*, *Squalor*, *Colorful Clouds* for *Acoustics*, and

Camera Obscura, who are really small independents that can not afford the big advertising budgets of the big money label. So if quality little guy labels, who are obviously smarter than anybody you know because they put out good music, support this zine, I guess that means you'd be dumb to not fork over the measly \$6.95 asking price. BG3 also takes the high road, very few ads at all.

Did I mention that both Zines come with a CD? *Chunklet* features such folks as *The Green Pajamas*, *The Minders*, *Log*, *The Low Numbers*, *The Causey Way*, *Operation Re-Information*, *Daphne*, *Disaphnious*, *The Delta 72*, *Neutrino*, *Portastatic*, *Melted Men*, *The Mariner Nine*, *Brother JT*, *Tranquill*, *A M P*, *Therisphere*, and the *Irving Klaw Trio*. This CD is very similar to KDVS, di-

verse yet flowing together smoothly, akin to stream on a worn riverbank, or other likeminded nature comparison shit more appropriate for reviewing the current trend of hippie pop poopoo music being produced these days. (Did someone say dung flowing out of the cow's rectum?) The CD that comes with BG3 is as sophisticated as the writing of the zine. The premise for the CD is collaborative efforts by good people can be better than their single outputs. Not always true, but some good stuff is here nonetheless, including a song by *Simon Joyner* and the *Azusa Plane*, that's pretty good. Hell I like solo works by these artists so it doesn't surprise me that they're good together.



**Genevieve's Favorite Things** (that are in currents now) -in no order, because it was hard enough to get this together as it was.

**Susie Ibarra and Dennis Charles-Drum Talk** (Wobbly Rail) Rising star Susie Ibarra and the late legend Dennis Charles perform a series of incredible duets. This album has a remarkable amount of melody on it. Make sure you give a listen to "Drum Talk" and "Kalintang Medley".

**William Parker-Through Acceptance of Mystery Peace** (Eremita) This album is full of music composed entirely by William Parker. He is an incredible force in the current free/jazz/creative/whatever you wanna call it jazz hubbub. 15 years from now, the powers that be will say, "Gosh, what an important and influential jazz figure! I guess we better pay attention." WP and Matthew Shipp (another great) played a life-altering set at Beanbenders this fall. There were probably 40 people there. ANYWAY, I especially liked "Rattles and Bells and the Light of the Sun". This piece is free and crazy, and it wakes you up and makes you think.

**Phil Minton-A Doughnut in Both Hands** (Emanem) If you have mental problems and you know it, this is the album for you. Best of all, this rerelease fits in with ANY, that's right ANY musical genre. Don't forget, "too many doughnuts will make you ill" (my favorite track).

**Paolo Conte-The Best Of** (Nonesuch) Do you have this much style? No, you don't. This Italian pop star is big for a reason.

**Sabir Mateen-Divine Mad Love** (Eremita) With S.M. John Voight and Laurence Cook. The more I listen to this album, the more I like it. I liked the extremes of the very lyrical "Glorious and Praise to the Most High" and almost nightmare-ish (if you've done the wrong thing, and you know you have) "Why Did Ja Dolf?"

**Arthur Doyle +4-Alabama Feeling** (DRA records) This was originally released in 1978. If you haven't listened to this yet, you really should do it right now.

**David S. Ware Quartet - The Open Door** (Silkheart) With D.W. Matthew Shipp, Watt Dickey and Charles Gayle Quartet-Translations (Silkheart) With C.G. William Parker, Vattel Cherry and Michael Winbury. WHY is Silkheart presenting the "New American Jazz"? What's wrong with Americans? Why can't we get it together to present it? What is our collective problem? Not that I am faulting Silkheart for presenting it. No, in fact I'm very very glad and these are both great albums. It just seems like sometimes other people appreciate true American culture more than we do.

**Luscida Williams-reissue on CD** (Koch) This is a reissue and I've already listened to it a million times and it doesn't have anything to do with the other things I put on this list but I'm putting it on here anyway because I like it.

**Doc Boggs-His Folkways Years 1963-1968** (Smithsonian Folkways) Oh, everybody already knows this is good.

**Genevieve and Glen host "G & G's Sound-O-Rama" every Monday from 2:30-5 PM**

Man my writing sucks, so I'll condense the whole review in a few words:

Good/Low Brow Indie Rock Zine-*Chunklet*, Good/High Brow Indie Rock Zine-BG3

Addresses:  
Chunklet Magazine PO Box  
2814 Athens Georgia 30612-

0814  
E-mail:  
h2owings@mindspring.com,  
priced at \$6.95

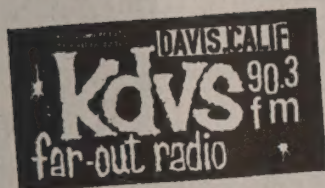
Badaboom Gramophone PO Box  
204 Leonia, NJ 07605  
E-mail: BaDaBinh@aol.com,  
priced at \$10



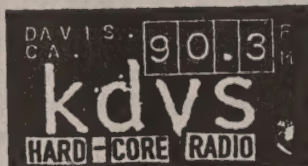
# Tougher than these guys?



*No chance, but it's still pretty tough...it's KDVS promotional merchandise!*

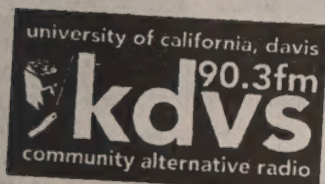


"far out"



"hard-core"

*Stickers are free!*



"standard"



"alternative"

*Isn't it your turn to shine?*



"Mr. Turntablehead" is available in white, black, red, green, gray, and blue.

*Tee-shirts are only  
\$12, postpaid!  
S, M, L, XL*



"Crass" design is available in white only, and unfortunately quantities are limited.

Send your orders and money to: KDVS 90.3FM, 14 Lower Freeborn Hall, UC Davis, CA 95616, or call the business line at 530-752-0728 for more information.



## What's our Story?

*KDVS is a non-commercial, community radio station broadcasting at 5000 watts from the University of California at Davis. We are the only freesterm station (that we know of) west of the Mississippi. Our goal is to provide a context through which the cultural achievements and the social concerns of the otherwise unrepresented may best be appreciated. That means either we provide an alternative to the other stations on the dial or we are not doing our job. KDVS is mostly volunteer run; for information about volunteering, or if you would like to underwrite KDVS programming, call the office line at 530-752-0728. We invite all comments, compliments, and criticisms; send all correspondence to:*

**KDVS 90.3FM**  
**14 Lower Freeborn Hall**  
**UC Davis, CA 95616.**



## Staff

General Manager: Justin Kable  
 Business Director: Tao Wysocki  
 Chief Engineer: Travis Swanston  
 Studio Tech: Rich Luscher  
 Assistant Studio Tech: Tim Matranga  
 Program Director: Eric Christopherson  
 News Director: Vince Hancock  
 Public Affairs Director: Justin Beck  
 Sports Director: Kristin Coolidge  
 Production Director: Ben Arp  
 Music Director: Brian Weiss  
 Music Director: Marie Davenport  
 Office/Volunteer Coordinator: Sakura Saunders  
 Publicity Director: Kris Srinivasan  
 Publicity Director: Ash Redhill  
 Promotions Director: Paul Wilbur

Main Office Line: 530-752-0728  
 Business Line: 530-752-2775  
 Studio B/Request Line: 530-752-2777  
 Fax (c/o KDVS): 530-752-8548  
 World wide web: <http://www.kdvs.org>

## Body Fantasy Body Piercing & Tattoo

**Michael McCafferty**  
**Medically and**  
**Professionally Trained !**



**413 F Street, Davis, CA 95616**  
**530 - 757 - 7370**  
**[info@bodyfantasy.com](mailto:info@bodyfantasy.com)**



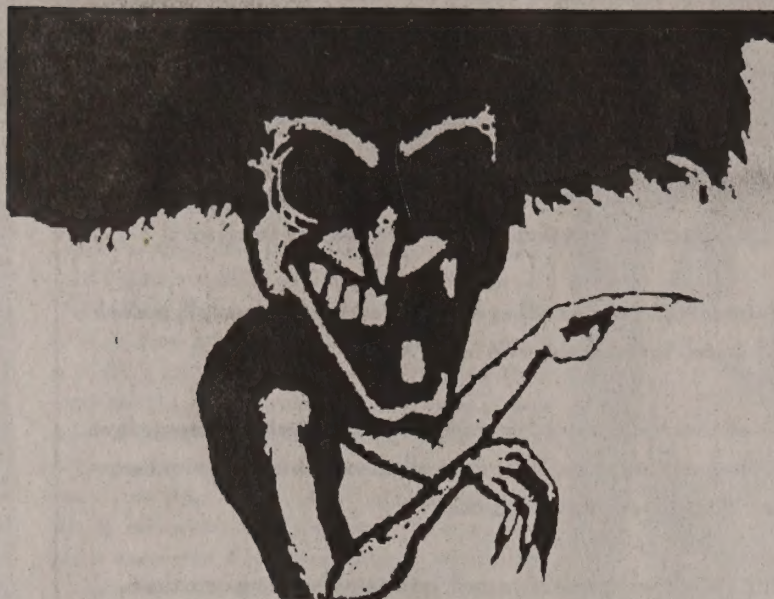


**Top 13 Subversive Activities. by Dac Teleco with much help from rtmark (www.rtmark.com).**

1. Place 'Sally Struthers'-style leaflets, detailing the poor working conditions that exist for those who assemble athletic footwear, in major-brand athletic shoes, their shoeboxes, or the shoppings bags containing them, before or as they are being sold.
2. Get twenty of your friends to hop the fence at Disneyland, at different points around the perimeter, and simultaneously make a run for the security office/holding cell to turn yourselves in.
3. Rent 'family' (Christian/right-wing) oriented videotapes. After all the credits, record pornography, a manifesto, a message from aliens that the television has been taken over and they are in control, or anything else. Since this will almost certainly go undiscovered for quite a while, the perpetrator will remain anonymous.
4. Blockbuster edits the content of some of the videos they rent. Rent edited tapes and record the original versions onto them.
5. Wherever you find construction survey stakes, move them a few inches. This will not attract attention until they are re-checked later, usually when there is heavy equipment or manpower already in place. There may be metal stakes buried beneath wooden ones; move some of these as well.
6. Create and widely distribute stickers to be pasted over certain ads in magazines and elsewhere. One example would be to replace 'Got milk?' faces with that of Salvador Dali and his big milk moustache, with the text saying 'Got art?' The ultimate aim is to make this sort of action a very common practice.
7. Dress in theme park mascot outfits of your own design, enter Disneyland or Disney World, play with children and give them leaflets describing, in terms comprehensible to children, what is wrong with the revisionist history presented in these parks. Extra points to someone who gets into a loud altercation with Mickey.
8. Since U.S. corporations are by law U.S. citizens, it should be possible to marry one. Successfully marry an actual corporation, so that the marriage is legally binding.
9. Crudely or in any way at all destroy, mutilate, disfigure or otherwise render illegible all billboards or other ads that attempt to appropriate 'culture jamming' or vandalism for commercial ends—for example 'THE CAPTAIN WAS HERE' ads for Captain Morgan Spiced Rum.
10. Create 'abortion cards' like those used for promotion by the fast-food chain Subway. On it can be slots for five abortions—you pay for the first four and the fifth one is free. On the back, information is provided on where to have an abortion. Distribute to 'pro-lifers' at parades, at 'pro-life' offices, and mail them to pro-life PAC groups in DC.
11. Purchase T-Shirts with corporate logos from a second hand store and silk screen "I WILL PAY YOU \$16.99 TO PLACE YOUR AD HERE" on them.
12. Tattoo Mickey Mouse Ears on your forehead and start a church worshipping Mickey Mouse based on the Temple of Set.
13. Dress as Ronald McDonald, go to McDonalds and hand out literature to the kiddies in comic book form detailing how McDonalds get their meat and what happens to all the trash produced from their business.

*DAC Teleco is on the air because he cares about the people of this community. See how much he cares every other Friday night at about 10 o'clock.*





.....  
KDVS, 90.3 FM  
presents the  
top 90.3 bands  
of 1998, based  
on KDVS air-  
play.  
.....

1. Gasoline
2. Babyland
3. Momus
4. Electric Frankenstein
5. Phobia
6. Trans Am
7. v/a - *Nuggets*
8. Original Sins
9. Thee Headcoats
10. 1-4-5s
11. Blowtops
12. Gasp
13. Reatards
14. Registrators
15. Agoraphobic Nosebleed
16. Bedhead
17. Gerty Farish
18. Makers
19. Rondelles
20. Belle & Sebastian
21. Neutral Milk Hotel
22. Murder City Devils
23. Von Zippers
24. Titans
25. Autour de Lucie
26. Benumb
27. P.A.L
28. Turbonegro
29. Aube
30. Melt Banana

31. Azusa Plane
32. Ruins
33. Roy Montgomery
34. Adventures in Stereo
35. Cornelius
36. Resineators
37. Silver Apples
38. Armitage Shanks
39. Killed by Death vol. X
40. Kahimi Karie
41. Drags
42. v/a - *Cry Now Cry Later* vols. 1-4
43. Flying Luttenbachers
44. Karp
45. Ananda
46. Electric Frankenstein
47. Donnas
48. Mortician
49. Men's Recovery Project
50. Belle and Sebastian
51. !!!
52. Twinkeyz
53. Boris the Sprinkler
54. Covenant
55. Zao
56. Musical Chairs
57. Acid House Kings
58. Los Huevos
59. Black Lung
60. Cannanes

61. Cadillac Hitmen
62. Normals
63. Lollipop
64. Suffocation
65. Brian Jonestown Massacre
66. Avail
67. DJ Shadow
68. Panacea
69. Tranquil
70. Excrutiating Terror
71. Bevis Frond
72. Quasi
73. Rocket 455
74. Itchies
75. Cheater Slicks
76. Frank & Walters
77. Servotron
78. Flake
79. Enemy Soil
80. Randumbs
81. Incantation
82. Duster
83. Lexaunculpt
84. DJ Spooky
85. Discordance Axis
86. Insect
87. Dillinger Escape Plan
88. Vendettas
89. Quintron
90. Dirtbombs
- 90.3. Scratch Bongowax

Support non-commercial, community radio by underwriting our programming or advertising in our program guide. It's very inexpensive and it keeps us viable. For more information please call the business line: (530) 752-0728.